



Fall Arts GUIDE 2013

In which we explore the brows of art,
from high to low.



TAKING BEAUTIFUL PHOTOS AS AMERICA'S CUP SINKS! PAGE 8 | ANNA ROTH CONFRONTS HER DUMPLING BIAS! PAGE 52

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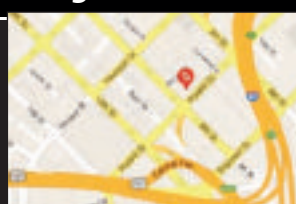
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EDITORIAL

EDITOR Brandon R. Reynolds

ART DIRECTOR Audrey Fukuman

STAFF WRITERS Joe Eskenazi, Rachel Swan

FOOD & DRINK EDITOR Anna Roth

MUSIC EDITOR Ian S. Port

DIRECTOR OF ONLINE NEWS Erin Sherbert

ASSISTANT ONLINE NEWS EDITOR Mollie McWilliams

CLUBS & CALENDAR EDITOR John Graham

PROOFREADER Stewart Applin

EDITORIAL INTERNS Jennifer Baires, Rigoberto Hernandez

CONTRIBUTORS Casey Burchby, Lou Bustamante, Ben Christopher,

Alexis Coe, Kate Conger, Sherilyn Connelly, Jonathan Curiel, Heidi De Vries,

Nathaniel Eaton, Scott Foundas, Michael Fox, Ed Gonzalez, Tim Grierson,

Jason Henry, Aaron Hillis, J. Hoberman, Lily Janiak, Chris Jensen,

Tara Jepsen, Pete Kane, Alee Karim, Mark Keresman, Jonathan Kiefer,

Dan Kois, Michael Leaverton, Josh Leskar, Paul Malcolm, Brian Miller,

Dan Mitchell, Ron Nachmann, Michelle Orange, Tamara Palmer,

Alejandro Perez, Charles Petersen, Sam Prestianni, Gregg Rickman,

Jim Ridley, Vadim Rizov, Chris Roberts, Dan Savage, Katy St. Clair,

Andrew Stout, Rachel Swan, Katie Tandy, Ella Taylor, James C. Taylor,

Robert Wilonsky, Chuck Wilson

ART

CONTRIBUTING ARTISTS AND PHOTOGRAPHER

Mike Koozmin, Fred Noland

PRODUCTION

PRODUCTION MANAGER Brad Saiki

GRAPHIC/LAYOUT DESIGNER Aaron Joseph

PRODUCTION DESIGNER Eric Pratt

ADVERTISING

VICE PRESIDENTS Holly Nicolson, Ari Spanier

SENIOR ACCOUNT EXECUTIVE Tim Hayman

ACCOUNT MANAGER Brianna Parks

ACCOUNT EXECUTIVES Shauna Casey, Sabrina Shelton, Jordan Spiers,

Kimberly Weymer

MARKETING ANALYST COORDINATOR Tai Barchuk

MARKETING & PROMOTIONS COORDINATOR Devyn McNichol

CIRCULATION

CIRCULATION DIRECTOR Mike Higgins

BUSINESS

CONTROLLER Rachel Liu

SYSTEMS ADMINISTRATOR Paul Dahlke

The San Francisco Media Co.

PRESIDENT AND PUBLISHER Todd A. Vogt

EXECUTIVE V.P. AND CHIEF FINANCIAL OFFICER Patrick Brown

EXECUTIVE VICE PRESIDENT David Ceccarelli

EDITORIAL VICE PRESIDENT Stephen Buel

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ONLINE ADVERTISING: online@sfweekly.com

CIRCULATION: (415) 359-2862

TO SUBMIT A STORY IDEA: (415) 536-8196, tips@sfweekly.com

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Unsettled

After 15 years, Jel and the Anticon hip-hop label keep changing the beat.

BY IAN S. PORT | **PAGE 57**

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HOT AIR

It doesn't matter where the reduction happens, just as long as it does: I'm no great fan of cap-and-trade (I prefer a straight-up approach of carbon taxation at the source), but I think the article fails to note the basic premise of cap-and-trade: The overall amount of greenhouse gases allowed under cap-and-trade is supposed to decline year by year ["The Bathtub Paradox: S.F.'s Pro-Environmental Efforts May Encourage Pollution Elsewhere," Joe Eskenazi, Sucka Free City, 8/28]. Since greenhouse gases are not a localized pollutant, it doesn't really matter where greenhouse gas reductions take place, just that they do take place under a well-defined and enforced declining cap.

OAKTOWNVIC

BLOG COMMENTS OF THE WEEK

Proposed name for the Bay Bridge seems oddly fitting: Given that it took 24 years and a crazy amount of money to build a bridge with incorrectly manufactured bolts, naming it after a corrupt politician somehow seems fitting ["San Francisco Politicos Really Don't Want to Name the New Bay Bridge After Willie Brown," Rachel Swan, the Snitch, 8/30].

MRERICSI

There seems to be a funny commercial wrapped up in this bottled-water fiasco: It seems to me that SFPUC could do a really great spoof on this: How many bottles of water it takes to flush a toilet, put out a fire, take a shower ["Rim Fire: Bottled Water Industry Slams San Francisco," Joe Eskenazi, the Snitch, 8/29]. They could show houses filled with empty bottles and the calculated expenses.

CHOWELLS

"Some drugs literally turn humans into animals."

CERAMICSANNUAL COMMENTING ON "KNIFE-WIELDING MAN BITES, CHOKES POLICE DOG (VIDEO)"

When drugs make an animal out of a human: Man bites dog. That's the headline ["Knife-Wielding Man Bites, Chokes Police Dog (Video)," Erin Sherbert, the Snitch, 8/29]. Some drugs literally turn humans into ani-

mals. Where is the turning point — when a person who functions normally [becomes] an animal devoid of morality? That is where the tragedies of drugs lay. When the human spirit leaves the human body, rendering it an animal running on primal instincts and drug-lust. Very sad.

CERAMICSANNUAL

photo of the week from SFWEEKLY.COM/SLIDESHOWS



Christopher Victorio

"Goodie Mob Gets Freaky at the Fillmore"

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SUCKA FREE CITY

MUSTACHE DISGUISE KIT

Rideshare vehicles can hide their identity and move undetected (and unregulated) through the city.

BY RACHEL SWAN

Last Thursday, a Lyft driver squired two women to a Mission District dive, violating at least three rules in the process. “You guys care if I keep this in the back seat?” he asked, dangling the telltale pink mustache that’s supposed to hang from the grille of every Lyft car. Other violations included driving straight ahead from a right-hand turn lane, or when he forgot to fist-bump the passengers, disregarding what local legend says is a mandatory company salutation.

The nightmare scenario that San Francisco Municipal Transportation Agency officials keep portending — most recently in an Aug. 19 filing with the California Public Utilities Commission — had indeed come to pass. A rogue driver-for-hire had broken traffic laws and Lyft policies, hiding the identifiable trade dress of the company. Had the driver gotten in an accident, he could have pretended to be a regular person rather than a commercial passenger-carrier, SFMTA officials say. The removable mustache in his backseat would make it easy to commit insurance fraud.

But that’s only one in a litany of fears that the SFMTA presented, two weeks shy of the Sept. 5 date to codify rules for rideshare enterprises (now called Transportation Network Companies). Many of the agency’s concerns toward rideshare companies have to do with safety: instituting annual inspections, and setting age and mileage caps for their vehicles. Rideshares don’t have to gather fingerprints or criminal histories

from their drivers. They say they have excess liability insurance that kicks in when a driver’s personal insurance doesn’t cover commercial use of a vehicle, though SFMTA officials remain skeptical. And most of these start-ups use rating systems that provide

drivers and passengers with the luxury of discriminating against each other.

With secrecy and selectivity in their systems, rideshares have little incentive to serve the public interest, SFMTA director Edward Reiskin writes in the filing. He and other transit authorities believe that these compa-

nies won’t co-exist peacefully with taxis until both groups are held to the same standards. That could mean forcing Lyft drivers to paint pink mustaches on their cars. It could also mean requiring every driver-for-hire to keep a copy of the excess liability policy in the glove compartment. It would definitely mean killing the rating systems, which render anti-discrimination laws illusory.

Yet even those proposed amendments won’t level the playing field. Because start-ups are regulated by the state, rather than by individual cities, they’re not burdened by municipal boundaries. A taxi driver taking someone from San Francisco to Oakland can’t pick up a hail on the way back; a

Lyft driver can. To SFMTA Director of Taxis and Accessible Services Christiane Hayashi, that disparity alone makes the whole system unfair.

“Whether or not you put a moral overlay on it,” she writes, “the hard economic fact is that it is driving the professional drivers out of the industry.”



Hidden Stages

A new service creates a rental market for low-budget performers.

Anyone familiar with San Francisco’s theater district also knows that it’s a patchwork of derelict and abandoned spaces. There’s the 750-seat Strand Theatre on Market Street, which was actually a bird graveyard until ACT Artistic Director Carey Perloff launched a capital campaign to reopen it in January 2015. There’s the Alcazar on Geary, which once hosted Audrey Hepburn and Ginger Rogers, but now serves as a rental space for bar mitzvahs. In fact, many once-prosperous downtown venues lie vacant, their paint chipping away and their walls crumbling, even as local performers vie for production space.

A New York-based nonprofit sought to rectify that problem with its own sharing-economy service, a sort of Open Table for shoestring arts operations. Launched last Tuesday, the Bay Area Performing Arts Spaces website would connect underused venues to needy artists, cultivating what its founders describe as “a lucrative last-minute rental market.” Renters would enter their criteria — lighting, sound, date, time, accoutrements — and pay online. Members of the parent nonprofit, Fractured Atlas, are so committed to their idea that they won’t even charge a booking fee.

While the service might seem incredibly localized, it’s a boon in cities with a high concentration of artists and an ever-fluctuating real estate market. And it’s especially suited for tech-savvy San Francisco, where web developers added a feature that allows venue operators to post their calendars online. According to Lisa Niedermeyer, program director for the national Spaces project, that’s the real game-changer. “We all get caught up in the online booking aspect,” she says, “but the Bay Area took the next step to create a marketplace.” **R.S.**

Dante’s Getaway

Sun Valley gets a little closer to its namesake, but its tourism board is fireproof.

There’s nothing like a massive wildfire to put things in perspective. For San Franciscans, this is painfully evident; the monster “Rim Fire” immolating Yosemite was, as of press time, six times larger than this city. If that’s not humbling enough, the specter of the city’s hydroelectric municipal power source being disrupted and our pristine — and unfettered — water system being inundated

with charred runoff should be.

For those struck with an urge to flee, attempts to run from our peninsula will be abortive in three of four directions. A means of conveyance — possibly even flight — is necessary. So, it would seem fortuitous that, just as the city’s subject du jour turned to uncontrollable fires scorching nostalgia-saturated camp cabins and menacing San Francisco’s vital infrastructure, an announcement was made that there was, in fact, another place we could go. A refuge from our menaced city. A veritable paradise on earth.

Late last month, a consortium of Idaho business interests announced the establishment of nonstop flight service between

San Francisco and Sun Valley. The town, boasts a press release, “became known as ‘America’s Shangri La’ for its unique and unrivaled combination of recreation, culture, and facilities set amidst the majestic beauty of the central Idaho Rockies.”

Sadly, on the very day this missive was unveiled to the world, “America’s Shangri La” was the subject of less glowing prose. “Uncontrollable Idaho Fire Ruins Vacations for the Rich and Famous,” read an Associated Press headline. A reprieve from wildfires, like good taste, is something that can’t be bought.

Jack Sibbach, the marketing director for Sun Valley Resort, confirms that he was evacuated from his home just prior to

sending out a press release urging San Franciscans to visit him. “It’s a mostly one-way in and one-way out community we live in,” he says. “We have to [evacuate] for safety reasons.” That’s both disturbing and reassuring, when you think about it.

Sibbach admits that the fire came at a bad time. “But fires never come at good times.” In the short-term, he predicts some hardship. “But, in the long-term, this is a very special place. We’ll come back stronger than ever.”

It remains to be seen if the same can be said for San Francisco. When hydroelectric dams are in close proximity to miles of flames, more can be ruined than the vacations of the rich and famous. **JOE ESKENAZI**

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AMERICA'S COMP

The latest financials for the America's Cup portend badly for the city. Surprised?



Courtesy of Jeff Cable Photography

One van der Wal gyrates like a hula-hooper on the deck of a powerboat ripping through San Francisco Bay at a clip exceeding the speed limit on the Bay Bridge above. The South African-raised nautical photographer has the weathered features and sun-bleached hair of a man who's spent his life on a skiff, and the sea legs to prove it. Van der Wal deftly stoops and snaps open a case in which an array of oversize cameras is arranged, neatly, like dueling pistols. He selects one resembling a horn of plenty and peers over the bay.

Van der Wal and several accompanying photographers have already snapped countless shots of nearby sailboats in rapid-fire, staccato bursts. But he's hunting for bigger game. And, on the horizon, it beckons. The monolithic silhouette of a towering America's Cup AC72 catamaran thrusts out of the distant water like a whale's plume. There's shouting, gesticulating, and driver Blaine Pedlow executes a

jarring 180-degree turn. For a fleeting moment San Francisco's serenely beautiful waterfront actually appears overhead as the boat lifts onto one side.

Pedlow yanks the throttle, the engines obligingly roar, and the nose lifts high out of the water. It's a sequence painfully reminiscent of the Rodney Dangerfield yachting scene in *Caddyshack*; painful because your humble narrator is tossed around the cabin like a penny in a dryer.

Pedlow pulls as close to Team Oracle USA's hulking craft as he can get "without them yelling at us." Tiny, helmeted figures resembling spacemen scurry about the catamaran; it rises up out of the water on its foils and appears poised to blast off. Van der Wal is in a far-away place. "Beautiful!" he shouts over the din. "Perfect!"

The latter is an adjective that hasn't found its way into many descriptions of the America's Cup. The enterprise has descended into farce as steadily and predictably as an AC72 is unsteady and unpredictable. A small fraction of the promised number of fans has shown up to observe a small fraction of the promised number of boats. What they've seen has diluted the definition of the term "racing," with vessels competing sans competition or engaged in one-sided contests marred by chronic mechanical failures. Along the way, a sailor drowned when his boat disintegrated in routine conditions and "home-

America's Cup boats barely touch the water. San Francisco, however, is under water.

town favorite" Oracle was nailed in a cheating scandal.

The promise of a windfall on water has itself taken on water. Instead, with the event finals scheduled to commence Saturday, San Francisco officials are now told that, despite the paltry efforts of private fundraisers endeavoring to offset city costs, public investment in a billionaire's yacht race will be replenished by visitor-generated tax revenues.

Analysis of the latest financial figures released by the city, however, reveals this is likely just one more big-fish story.

Queried, repeatedly, about their dubious progress, America's Cup fundraisers have assured everyone of their inevitable success in the face of plainly observable reality. Asked, repeatedly, about the unwatchable nature of the on-the-water competition, event organizers have said, in effect, You ain't seen nothing yet: Things are gonna be amazing — eventually.

It's as if *Waiting for Godot* found itself pervaded by Herbert Hoover's notion that "prosperity is just around the corner." That doesn't sound like particularly entertaining fare, but, if you're a San Franciscan, you've already bought tickets.

The most recent numbers from the city controller — a snapshot in time from the close of the fiscal year on June 30 — reveal San Francisco expended \$13.4 million toward the race, but received back only \$8.4 million from the America's Cup Organizing Committee fundraisers. A \$5 million shortfall is a rough place to start, but things grow worse upon further analysis. Racing (inasmuch as we can call it racing) commenced in July — meaning the city's financial burden likely ramped up, leaving the already-deep-in-the-hole fundraisers in the distance like Emirates Team New Zealand did to Luna Rossa.

Even worse: Of the \$8.4 million delivered to the city as of June 30 by the fundraisers, \$5 million was a loan from the race's organizers. Three-quarters of future dough received via corporate pledges will be sent, first off, to the organizers to pay off this loan, with only one-quarter left for San Francisco — which is already in the hole and still digging on behalf of the America's Cup.

Considering this dismal state of affairs, it's no surprise event organizers and cheerleaders hand out blithe assurances that the rising tide of increased tax revenue will raise all boats. It'd be less irksome if this worked out mathematically. It doesn't.

Relying on a spike in hotel taxes is a dubious proposition. From 2010 to 2012, the months of July to September averaged 90 percent room occupancy. The most recent available average daily rate is \$227. Since the Transient Occupancy Tax takes a 14 percent slice of the rate, that's about \$32 a room going to the city.

So, for every \$1 million the city is forced to eat in America's Cup costs, it'd have to fill an additional 31,466 hotel rooms. That's tough to do when you're already at 90 percent capacity. It's even tougher when there are only 33,596 rooms in the city, total.

Back on the boat with van der Wal, documentary filmmakers are taking shots of the photographer taking shots. Your humble narrator takes a shot of a man taking a shot. Extolling the merits of his bazooka-sized lens, van der Wal describes it as "bloody perfect." The filmmaker muffs the recording, and van der Wal says it again.

"Bloody perfect" nicely encapsulates van der Wal's day at sea. He captured countless amazing shots of equally amazing boats and, two days later, was back home in Rhode Island and on to new adventures.

San Francisco officials, however, are mandated to stick around and find a way to pay for all this. And, if Ellison's team wins — as is widely anticipated — perhaps we'll get to do it all again.

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The Snatch

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MAD LIB IT:
(NOUN) BITES (NOUN)

Local humans appeared to be on a tear this week — literally. Police responded to two different incidents involving bitey humans. In San Jose, a knife-wielding man who was allegedly drugged up stabbed himself in the chest three times and charged at the cops. Police unleashed their hard-working K-9 to subdue the man. Instead, the dude with the knife choked the pup and then bit him. The dog is reportedly at home recovering from scraped paws and elbows. That'll make for an interesting worker's comp case. Five days later, San Francisco police were called out to the Sunnydale neighborhood where a 32-year-old woman had been shot, beaten, and bitten by another woman. Police say the victim had parked in a public parking spot in front of the suspect's house — and this made the suspect unhappy. So she grabbed a gun and a rolling pin and fired a shot at the victim before beating her over the head. As the two struggled, the suspect took a bite out of the woman's boob. She fled the scene, but since police know where she lives ... detective work was light.

THE STUPIDITY EPIDEMIC

Back in 1992, Pat Robertson was allotted a prime speaking slot at the Republican Convention. He accused the Democratic Party of carrying "a plague." No, not that plague. This was the plague of "higher taxes, crushing regulation and centralized government ... it is still the liberal welfare state and we want no part of it." Whew. Robertson's public utterances seem to have grown steadily crazier through the years; his rhetoric is eerily reminiscent of the backwards pronouncements issued by demagogic Mideast religious leaders. Last week, the 1988 Republican presidential candidate made the news by besmirching the name of our fair city and its jewelry-wearers: "You know what they do in San Francisco? Some of the gay community there, they want to get people. So, if they've got the stuff, they'll have a ring. You shake hands and the ring's got a little thing where you cut your finger. ... Really. I mean it's that kind of vicious stuff, which would be the equivalent of murder." Real rhinestone-cloak-and-dagger stuff straight out of some gay version of *A View to a Kill*.

For more news, go to
blogs.sfweekly.com/thesnitch.




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Ends Sept 22

With more than 60 artworks spanning 1,100 years, *In the Moment* includes stunning painted screens, scrolls, lacquer, sculptures, metalwork and more. But it's not just a selection of impressive art: this exhibition also reveals the dynamic nature of art selection and display in traditional Japanese settings. Visit for just \$5 on Thursdays after 5 pm, when we're open until 9 pm.

FINAL WEEKS



THE CYRUS CYLINDER AND ANCIENT PERSIA: A New Beginning

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ARTISTS DRAWING CLUB: Cylindr.us with Ala Ebtekar

Thursday, Sept 12, 6:30 pm
FREE with museum admission (\$5 after 5 pm)

Artist Ala Ebtekar and collaborators (including local students) present a project that examines why, more than 2,500 years after the Cyrus Cylinder's creation, the object remains so significant. Samsung Hall will be transformed through a sound installation by electronic musician Sote.

Asian Art Museum
Chong-Moon Lee Center
for Asian Art & Culture

200 Larkin Street
San Francisco, CA 94102
415.581.3500

In the Moment was organized by the Asian Art Museum in collaboration with Lawrence J. Ellison. Presentation at the Asian Art Museum is made possible with the generous support of Union Bank. Image: Maize and coxcomb (detail, left screen), Edo period (1615–1868), approx. 1700s. Japan. Pair of six-panel folding screens; ink, colors, and gold on paper. Courtesy of the Larry Ellison Collection.

The Cyrus Cylinder was organized by the British Museum in partnership with the Iran Heritage Foundation and the Arthur M. Sackler Gallery, Smithsonian Institution. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition at the Asian Art Museum is generously supported by Tina and Hamid Moghadam, Bitā Daryabari and Dr. Reza Malek in collaboration with the Public Affairs Alliance of Iranian Americans. Image: The Cyrus Cylinder, Achaemenid Period (550–330 BCE). Clay. © Trustees of the British Museum.

Artists Drawing Club artwork provided by Ala Ebtekar.

Fall Arts GUIDE 2013

HIGHBROW/LOWBROW

Art is easy. Not *easy* in the sense of it being a breeze to, for example, carve a naked man from a 19-foot block of marble, but *easy* in the sense of *promiscuous*. Art “gets around,” as they say. Art gives it up pretty easily, no matter the breeding. It’s impossible to keep art forms separate; they’re in perpetual heat. And the bastard offspring is always an unexpected reflection of the parents. Highborn Drawing got crazy in the coat-check with highborn Letters and the result was weird, awkward, juvenile, lowly-though-brilliant Comics. Painting went slumming, met Graffiti, and now Street Art toddles around, a confused and disruptive child trying to find a place in the world. Cinema and, probably, *Chutes and Ladders* begat Video Games while the forbidden ménage a trois of Theater, Circus, and Dance created, inexplicably, Cirque du Soleil.

Point being: We understand that conceptions of “highbrow” and “lowbrow” are becoming more and more obsolete in this mixed-media, networked age. Any sort of labeling of this or that as “high” or “low” art smacks of aesthetic bigotry. And yet we proceed. Why not? The goal of this year’s Fall Arts Guide is to disentangle some of the threads that have balled up in some corner of the culture and produced our most compelling, troubling, and rewarding art. It shall come as no surprise that art in San Francisco *loves* to get around, heedless of provenance, orientation, or propriety. Accept that it’s just Going to Happen.

One art form, you will notice, is conspicuously absent from this issue: music. That’s because, next week, we’re re-launching our Music Issue. What do you expect? Art gravitates toward art, and now we’re looking at a two-week orgy, easy as you please. BRANDON R. REYNOLDS

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Fall Arts Guide 2013

Navigating the Waters

Podcaster, sex worker, fish-tailed ukeleliian, Siouxsie Q is putting it all out there.

BY KATE CONGER

It's been a roller-coaster year for Siouxsie Q, the prolific performer, singer, sex worker, and activist whose new play, *Fish Girl*, premieres at the San Francisco Fringe Festival this week. Last fall, she and her partner founded a podcast called *This American Whore*. They intended to create a safe space for sex workers to tell their stories and debut their artwork — but they quickly caught the attention of *This American Life* producers, who threatened them with a trademark infringement suit.

Despite the bitterness that could easily have ensued, Q maintains that the legal struggle was “one of the best things that could have happened” to the podcast, which now is known simply as *The WhoreCast*. It launched her work to the top of the sexuality charts for iTunes podcasts and connected her with notables like Ira Glass and Dan Savage, who both took interest in the unique stories voiced on her show.

Q, a self-described “performance adrenaline junkie,” has been in the theater world since — well, since conception. “I was conceived at a cast party,” she says. From childhood, she chased opportunities to push boundaries on stage — and found herself exploring acting, songwriting, and spoken word in the process. When these pursuits no longer gave her a rush, Q says, “The next logical step was dancing with my clothes off.” A tenure at the recently shuttered Lusty Lady — the unionized, worker-owned peep show — served as Q's gateway into sex work; she now regularly performs in porn.

But lately, she's circled back to more traditional expressive outlets, launching the podcast and returning to theater with *Fish Girl*. “Once I did knife play and double penetration on stage in front of people, I kind of had a come-to-Jesus moment with myself where I was like, ‘That's it, sweetie. You're not going to get more extreme than that,’” she laughs. “It feels really cool to have gone almost full-circle and be back in a proper theater.”

Fish Girl stars Q in the role of a mermaid, who performs at a dive bar in a fictional boardwalk town — and turns tricks after the curtain falls. Q is joined on stage by her co-writer Sean Andries, who alternately plays a lovesick Midwestern tourist and the mermaid's manipulative manager. Q's character serves as an allegory for her experiences in sex work, she says. “It was this filter through which I felt like a lot of things made sense, about — not to get too emo — but how I felt inside about being highly

eroticized, but also being treated like I'm worthless or a freak of nature in some capacity as sex worker.”

She and Andries drafted the play as she began her journey into sex work, working out their feelings about her new career along the way. “We had this cute Postal Service long-distance creative relationship,” she explains. “I would send him songs, and he would send me scenes.”

The songs, which Q performs on ukelele, are quirky, seafaring ditties that would almost suit Zooey Deschanel — if the wide-eyed, girl-next-door actress donned clamshells and a tail to sing about the trials and rewards of sex work. But despite the sequined veneer of her mermaid costume

(which she made out of a discarded prom dress and a mermaid tail that famed sex educator Annie Sprinkle pointed out to her at a thrift store), Q hasn't lost her edge. In one cautionary tune, she sings, “You can't make love to a mermaid, boy; mermaids only know how to fuck.”

So do the mermaid and the tourist end up falling for each other? Without revealing the story's ending — you'll have to catch Fringe Fest to find out — Q says Andries' half of the story “is about how to love a sex worker, essentially, and not necessarily want to save her.”

Fish Girl solidifies Q as a quintessentially San Francisco artist — sexy, dirty, DIY — working in highbrow art spaces like theater



and radio and threading them with lowbrow undertones. The play, like *The WhoreCast*, is a platform for Q's activism as much as it is for her whimsy. "It's so important that we as sex workers have the opportunity to share our own stories, to tell them in the way we want to tell them, because sex workers have had their stories robbed from them," Q says. "I'm hoping that we can continue to provide platforms for not only myself but other sex workers to tell their stories in their own words."

Q's next project also involves telling the stories of sex work in a fantastical way — she's at work on a radio play about superhero sex workers, set in a magical, Gotham-esque San Francisco. She hopes the project will someday evolve into a comic book.

"I will find someone who knows how to draw eventually, but this is what I know how to do now," she says. "So much of *The WhoreCast* is about that, too. Not waiting for anybody to give you permission to do something — because as a sex worker, nobody fucking is — but just doing it with the resources you have."

As for *The WhoreCast*, Q will celebrate its one-year anniversary this October. "We want it to grow and build," she says, "similar to *This American Life*, dare I say."

***Fish Girl* plays at the EXIT Stage Left Theatre, 156 Eddy St., S.F. as part of San Francisco Fringe Festival, Sept. 7-8 and 13-15. Tickets are \$10. sf fringe.org.**



Photography by Geoff King

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Fall Arts Guide 2013

Stage

The fourth wall isn't safe. The fifth and sixth are in danger too.

BY DEVIN HOLT AND LILY JANIAK

Bonnie and Clyde

Through Sept. 29, by Shotgun Players at the Ashby Stage, shotgunplayers.org

Adam Peck's play takes a fresh look at the infamous Depression-era hoodlum couple.

Highbrow: Director Mark Jackson and actors Megan Trout and Joe Estlack rank among top Bay Area theater artists by any critical metric, high or low, for their talent, vision, and commitment.

Lowbrow: Trout and Estlack, electrifying collaborators in last year's *A Lie of the Mind* at the Boxcar, move onstage as if linked by ESP, making their outlaw characters here refreshingly earthy and sensual.

Tourettes Without Regrets

Sept. 5-ongoing, Oakland Metro, touretteswithoutregrets.com

This genre-defying monthly variety show, now in action for well over a decade, is part poetry slam, part meat-throwing.

Highbrow: Performers have the writerly, improvisatory, and comedic chops of the best slammers.

Lowbrow: Performers also eschew the poetry world's self-righteous angst, preferring dirty haikus, but seizing the stage with a passion that will melt away your liberal pieties. There are no sacred cows here, only an equal-opportunity slaughterhouse.

The Shakespeare Bug

Sept. 6-29, by Killing my Lobster at Stage Werx Theatre, killingmylobster.com

Playwright Ken Slattery's world premiere adapts *Hamlet* to present-day San Francisco and adds an illness that afflicts victims with the urge to speak and act as if they're in one of Shakespeare's plays.

Highbrow: Slattery pays homage to Shakespeare as much as he parodies him, interpolating some of the Bard's greatest linguistic hits across multiple plays.

Lowbrow: Embodied by the always antic clowns of Killing My Lobster, characters include an Earl of the Outer Sunset, a Lady Marina, and, lowest of all, a tech start-up dude.

Christine Marie and Ensemble: Signaling Arcana/4 TRAINS

Sept. 12-15, Zspace, zspace.org

A shadow theater spectacle set in the early 19th century, *Signaling Arcana/4 TRAINS* explores the deep cultural and environmental changes caused by rapid industrialization. The show zeroes in on the image of trains as metaphor, and is conducted on three 20-inch screens.



Bonnie and Clyde, featuring Megan Trout and Joe Estlack and finger guns.

Pak Han

Highbrow: Lead artist Christine Marie is a TED fellow who taught shadow puppetry to the folks at Pixar and Dreamworks. And the show has a live score, written by Emmy-winning composer Dan Cantrell, who's been known to collaborate with the San Francisco Symphony.

Lowbrow: Shadow theater is essentially puppets and lights. Which makes this a puppet show with themes of environmental degradation and working-class struggle. A Progressive's wet dream.

After the Tone

Sept. 14, 15, and 20, Exit Theatre, theexit.org

Cara Rose DeFabio's *After the Tone* takes a critical look at how digital technology is changing society, but avoids becoming another rant from a neo-Luddite. The play incorporates the same tools it critiques into the show, which is conducted entirely through cellphones and Snapchats.

Highbrow: This is definitely theater for the Millennial generation. It should appeal to the well-heeled Twitterati, or anyone who absolutely must have the latest Android/iPhone-in-gold techno toy.

Lowbrow: DeFabio isn't afraid to break barriers. The play involves coarse language and nudity, and participants will be encouraged to download and use Snapchat during the show — not your typical theater etiquette.

The 2013 Bay One-Acts Festival

Sept. 18-Oct. 5, Tides Theatre, bayoneacts.org

This sampler of the Bay Area's indie theater scene, now in its 12th year, offers 13 short plays produced by 13 different theater companies.

Highbrow: Some shows have ripped-from-the-headlines urgency, tackling LGBT themes in the wake of Prop. 8 and mass shootings.

Lowbrow: Others feature zombies, "like all good theater of the last three years," says artistic director Sara Staley, as well as a sex hotline staffed by Melville, Tennyson, and Plath, and patronized by Hester Prynne and Captain Ahab.

Shocktoberfest 14: Jack the Ripper

Sept. 26-Nov. 23, by the Thrillpeddlers at the Hypnodrome, thrillpeddlers.com

The 22-year-old company's annual Halloween variety show features a tawdry musical number, a one-act horror, and its patented glow-in-the-dark spook show.

Highbrow: Director Russell Blackwood takes his lowbrow seriously, making thematic connections between a Grand Guignol Jack-the-Ripper play and an 1895 San Francisco murder that became the basis for *The Wrong Ripper*, Rob Keefe's world premiere one-act.

Lowbrow: One of the scenes is a Victorian spanking drama.

Peter and the Starcatcher

Nov. 5-Dec. 1, by SHN at the Curran Theatre, shnsf.com

Winner of five Tony Awards, this show chronicles the origin story of the boy who never grew up, preferring to fly in Neverland.

Highbrow: This musical, like so many others, includes flying, yet here it's not gimmicky but refreshingly low-tech, making evocative use of simple tools, and sometimes no tools at all.

Lowbrow: The bathroom humor is sophomoric enough for any *Lost Boy*.

San Francisco Olympians Festival

Nov. 6-23, Exit Theatre, sfolympians.com

Now in its fourth year, this festival of Greek mythology-themed one-acts involves more than 100 local artists; this year's focus is the Trojan Requiem.

Highbrow: If Greek mythology gave the West stories to tell about itself, Olympians artists use it to tell stories about us today, with pieces like Dan Hirsch's *Patroclus* drama, about contemporary male sexual and gender identities.

Lowbrow: As the gods are just as prurient as they are awe-inspiring, Olympians plays also include Kirk Shimano's *Paris* play, which is set in a gay bar, and a *Golden Apple* play by Allison Page that's staged as a game show.

The Book of Mormon

Nov. 27-Jan. 19, 2014, Orpheum Theatre, shnsf.com

The audience favorite and recipient of nine Tony awards returns to San Francisco in time for the holidays. *The Book of Mormon* was created by Trey Parker and Matt Stone, of *South Park* fame, and Robert Lopez of *Avenue Q*. The story follows a pair of Mormon missionaries sent to a remote village in Uganda. It's hilarious, over-the-top, and was called "the best musical of this century" by *The New York Times*.

Highbrow: All those accolades and Tony awards don't come cheap. When the show first came to San Francisco last year, tickets sold out so fast that a lottery was introduced. This time around, SHN season members got first dibs.

Lowbrow: The show pulls no punches in its portrayal of Mormon missionaries or African villagers — one character is named "General Butt-Fucking-Naked." No surprise considering the *South Park* connection. Parker and Stone were killing Kenny, pissing off Scientologists, and cracking jokes about Saddam Hussein getting it on with Satan long before their Broadway run.

Comedy: Laugh like a crazy person.

Comedy enthusiasts have to wait until 2014 for the return of SF Sketchfest, but fortunately there's plenty to laugh about in the meantime.

Most comedy fans have already snatched up their tickets to the first-time-ever **Odd-ball Comedy & Curiosity Festival** (Sept. 20) featuring Flight of the Conchords and the return of Dave Chappelle. The diverse lineup is full of big-shots: Kristen Schaal, Al Madrigal, the hilarious Hannibal Buress, Chris D'Elia, and more. Each of these folks would be worth seeing solo, but having them all in one place, along with energetic Brody Stevens hosting local comics on a second stage, is definitely worth the trip to Mountain View's Shoreline Amphitheater.

If you're not prepared to spend \$84 for a once-in-a-lifetime comedy lineup, there are plenty of opportunities in the city to spend a couple hours getting your laugh on at a local club. The professionally off-the-wall **Maria Bamford** graces the stage once again at Cobb's Comedy Club (Oct. 22-23), and if you haven't had the opportunity to follow Ms. Bamford into her weird neurotic world, you shouldn't miss it. Yoshi's in S.F. has a couple of not-to-be-missed shows this fall as well: First, **Jabari Davis** (Sept. 13), who performs his intelligent, spot-on comedy throughout the Bay Area. And sardonic **Kathleen Madigan** will be there the next night (Sept. 14) as part of her "Gone Madigan" tour. Don't hold it against her that Jay Leno called her one of America's funniest female comics; she's held her own on stage for 22 years in the business. Punchline Comedy Club has **Neal Brennan** (Sept. 12-14), co-creator of *Chappelle's Show* and now part of the team behind *Inside Amy Schumer*; and the soft-spoken, incomparably funny **Ron Funches** (Nov. 1-2).

If you're not big on stand-up and prefer a multimedia approach to comedy, you've got one last opportunity this fall to see another type of show: *Mystery Science Theater 3000*



Natalie Brasington

spin-off **Cinematic Titanic**, featuring part of the gang (including Joel Hodgson) from the cult favorite movie-riffing show, will be performing for the last time live at the Castro Theatre (Oct. 19). The crew, also featuring Dave "Gruber" Allen, will be screening quasi-classic films *The Doll Squad* and *The Astral Factor* and live-riffing on the movies like no other team of professionals can.

And if you want to experience one of the most current, most absurd, and funniest forms that comedy's taking these days, check out **Comedy Bang! Bang! Live!** at the Palace of Fine Arts (Sept. 29). If you've never seen Scott Aukerman's hit IFC TV show, imagine *Mr. Show* meets *Between Two Ferns* with quite a bit of *Pee Wee's Playhouse* and a lot of brilliant comedy-music and music-comedy from Reggie Watts. The live production also features special guests Paul F. Tompkins and Bob Odenkirk's new sketch group (and maybe-sensation), The Birthday Boys. **EMILIE MUTERT**



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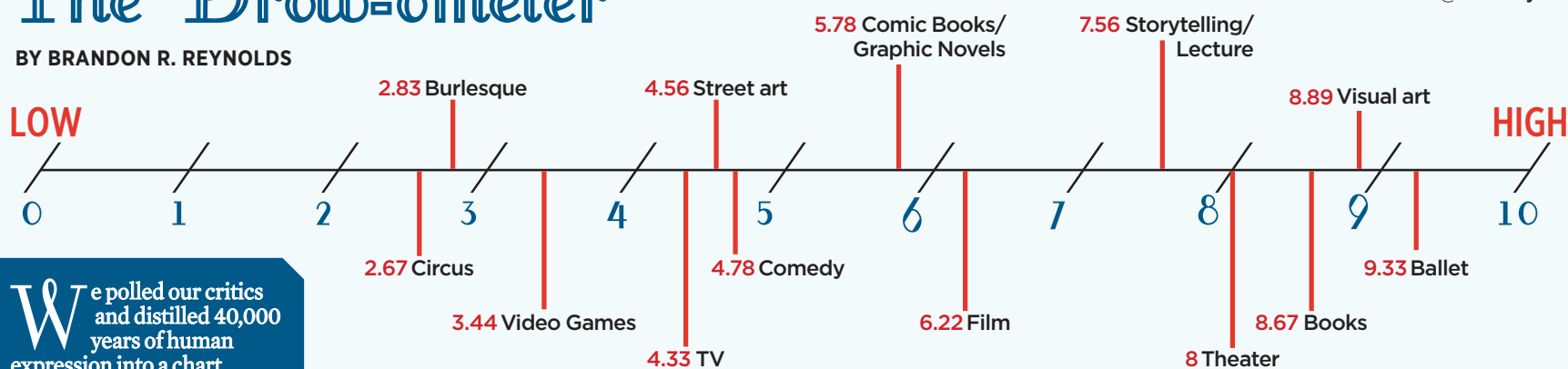


Fall Arts Guide 2013

The Brow-ometer

BY BRANDON R. REYNOLDS

But then again, what the hell do we know? Send us your own rankings: letters@sfweekly.com.



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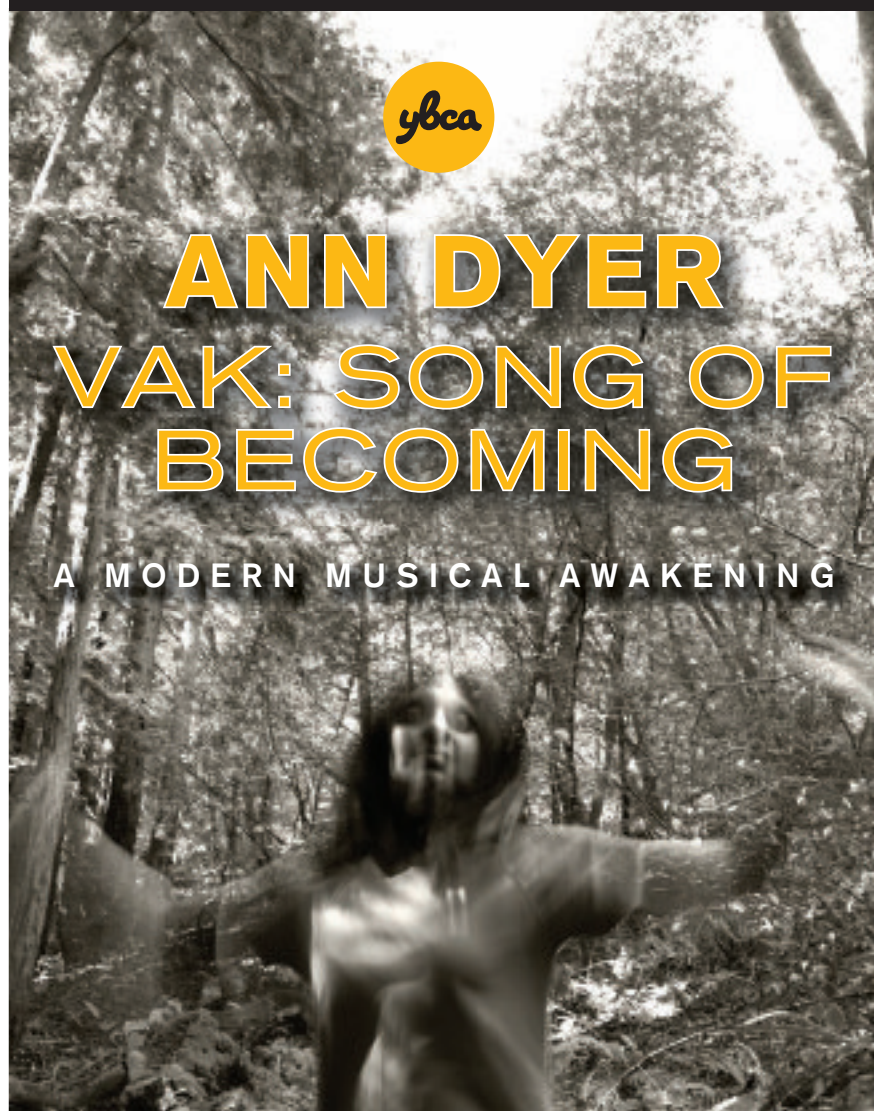
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Mohau Modisakeng, Qhahla, 2011, Inkjet print on watercolor paper (Detail of top right), 433 x 70.9 inches
Courtesy of the artist and Ratio 3 + Goraines, Cape Town, South Africa

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Fall Arts Guide 2013

Visual Arts

Finding the challenging and the accessible in eight fall shows.

BY JONATHAN CUIEL

“Richard Learoyd: The Outside World”

Sept. 12–Oct. 26, Fraenkel Gallery, 49 Geary, S.F. 981-2661, fraenkelgallery.com.

The British photographer Richard Learoyd — known for taking highly intimate, one-of-a-kind images while using a camera obscura — turns his lens on the English countryside, where trees, water, hillsides (and the occasional person) become the object of close attention.

Highbrow: Learoyd slaves over the process of image-making, spending hours making a single “direct positive” image — or a print that has no negative. The photos he makes are both physically large and large in detail.

Lowbrow: You don’t have to know anything about Learoyd’s technique or background to appreciate the studious quality that he produces in image after image.

“Edward Burtnysky: Water”

Oct. 24–Dec. 14, Rena Bransten Gallery, 79 Geary, S.F. 982-3292, renabranstengallery.com

Based in San Francisco, Edward Burtnysky traveled to nine countries over five years to take stunning photos that all relate to water — its use, its influence, its absence. Seen from the sky, farmlands, wetlands, deltas, rivers and mountains become mysterious layers of life and death.

Highbrow: Burtnysky says he searches for “contradictions” and “metaphors” in his images of the natural world, and those images — from oil spills to pristine peaks — are both awe-inspiring and entirely thought-provoking.

Lowbrow: Through Burtnysky’s photography, we get to be armchair travelers. He’s done all the hard work while we take in the fruits of that labor at whatever pace we choose.

“In Grand Style: Celebrations in Korean Art During the Joseon Dynasty”

Oct. 25–Jan. 12, Asian Art Museum, 200 Larkin St., S.F. 581-3500, asianart.org.

The Joseon dynasty was the Korean peninsula’s last major dynasty before modern times, lasting from 1392 to 1910, when Japan invaded its neighbor to the west. For arts and culture, the Joseon dynasty initiated a series of important traditions that get the marquee treatment in this show, billed as “the first major U.S. exhibition to explore the colorfully choreographed ceremonies of Korea’s Joseon dynasty.”

Highbrow: The 115 works on display — including a jade-and-gold praise book for the dynasty’s first king, an ornate throne, and a



Detail of *Cometh The Hour, Word to Mother*

150-foot-long royal hand scroll — are considered some of the finest art objects ever to travel from South Korea.

Lowbrow: Royal life — the good life — is always impressive to behold (we love to see how the rich live), and this exhibit of striking objects and striking paintings is no exception.

“David Hockney: A Bigger Exhibition”

Oct. 26–Jan. 20, de Young Museum, 50 Hagiwara Tea Garden Drive, S.F. 750-3600, deyoung.famsf.org.

David Hockney has been an art-world mainstay for more than 50 years, known for pop art that turns simple scenes — like people sitting in a living room, or plants getting

sunlight — into colorful expositions about something bigger. And bigger this exhibit is: It’s the de Young’s largest ever, with 300 works that were personally selected by the British artist.

Highbrow: We get the full arc of Hockney’s recent work, including art he’s created from mobile devices, and movies that will be screened on multiple monitors. It’s modernist Hockney and traditional Hockney in the same, giant space.

Lowbrow: Hockney’s art often exudes fun and whimsy, which makes it appealing to all levels of art-goers. (Use of mobile devices for art-making will also be familiar to the viewer.) His work appeals — like the music of the Beatles — to all age levels.

“Live Archive: Jason Lazarus”

Nov. 21–March 23, at the Contemporary Jewish Museum, 736 Mission St., S.F. 655-7800, thecjm.org.

Whatever Jason Lazarus spotlights in photos or found items — whether writing on a wall in Chicago’s Cabrini Green housing project, or a tree that Anne Frank looked at in Amsterdam — expresses deep meaning that would have been easy to overlook. The everyday art around us is one of Lazarus’ specialties, and this exhibit finds that art in such things as Occupy Wall Street protest signs.

Highbrow: Lazarus connects the dots between impulse actions — like words uttered in a moment of fury — and the way those moments can have lifelong significance.

Lowbrow: Lazarus’ work can be totally hands-on. In some of his exhibits, he makes art that people can carry around during the exhibit. How cool is that?

“Joshua Meyer: Rustle, Sparkle, Flutter, Float”

Nov. 7–30, Dolby Chadwick Gallery, 210 Post St., S.F. 956-3560, dolbychadwickgallery.com.

Using a knife instead of a brush, Joshua Meyer paints canvases that seem like they were scraped into existence. The scrapes and shifts of paint create beautifully abstract works. Except that within Meyer’s art are figures — people put together with other scrapes of paint. His work always intrigues.

Highbrow: Meyer’s semi-abstractions force the viewer to explore his canvases for beginnings and endings. They’re there and they’re not — an ambiguity that Meyer hopes his audience is as enthusiastic about as he is.

Lowbrow: Meyer’s painting style and his splashy colors beckon viewers with ease — a kind of eye candy that makes for an easy first impression.

“Anders Zorn, Sweden’s Master Painter”

Nov. 9–Feb. 2, Legion of Honor, 100 34th Ave., S.F. 750-3600, legionofhonor.famsf.org.

In 1911, then-U.S. President William Howard Taft invited Swedish painter Anders Zorn to the White House, where Zorn painted Taft’s official portrait. The portrait is still there — a masterwork that typifies Zorn’s international prominence. This retrospective reminds us why Zorn and his paintings still matter in the world of art.

Highbrow: With his formal approach to portraiture, Zorn is part of a continuum of classical European painters that stretches back to Titian, da Vinci, and Giotto.

Lowbrow: Zorn’s name may have receded from popular American culture, but his paintings — typified by *Caique Oarsman* from 1886 — feel as fresh today as they undoubtedly did a century ago.

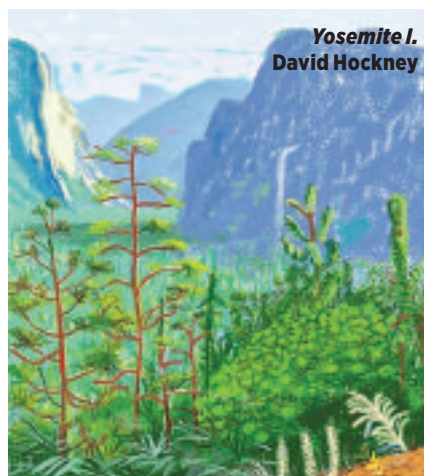
“Word to Mother: California Coming Home”

Nov. 9–Dec. 7, White Walls, 886 Geary, S.F. 931-1500, whitewallssf.com.

The London artist known as Word to Mother frequently creates scenes that carry an underlying message of “fuck society.” Celebrity culture has been one target of his wrath. And now comes his critique of the look-at-me-I’m-on-social-media culture. The works here reflect on Word to Mother’s 1996 visit to California, when technology and social media were in the background, not the foreground as they are today.

Highbrow: Word to Mother has an academic background in illustration and animation. The odd figures he draws are the end result of someone who’s studied many genres of art and art history.

Lowbrow: Pop-culture references are easy to find in his work. And the graffiti and street-art style that Word to Mother perfected in public spaces is still a formidable part of his art.



Yosemite I.
David Hockney



*Water to Paper,
Paint to Sky*
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TALK | Art and Character Animation in Disney's *Bambi*

Sat, Sep 21 | 3pm

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Disney animation consultant Andreas Deja and renowned art director /production designer Carol Kieffer Police discuss the 1940s Disney classic, and the impact that artist Tyrus Wong had on both the film and a generation of future animators.

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Images, left to right: John Frankenheimer, *The Manchurian Candidate* (still), 1962; courtesy United Artists/Photofest; © United Artists. D. A. Pennebaker, *Monterey Pop* (still), 1968; courtesy Criterion Collection/Photofest; © The Criterion Collection.

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Fall Arts Guide 2013

Books

The must-read books and must-go-to literary events of the season.

BY EVAN KARP

Books

Seasonal Works with Letters on Fire (Aug. 22)

The final installment of Brenda Hillman's four-book series on earth, air, water, and fire, this collection of poems is transformative.

Highbrow: Each poem finds its own form and even has its own agenda, if you ask Hillman. Her work is widely considered experimentalism at its finest.

Lowbrow: Hillman "reminds us that the language we use when ordering a sandwich is also the language we use to make art," says *Poets & Writers*.

Mañana Means Heaven (Aug. 29)

Tim Z. Hernandez tells the tale of Bea Franco, "The Mexican Girl" who had an affair with Jack Kerouac and, in more ways than one, set both his trajectory and that of *On the Road*.

Highbrow: Hernandez did extensive research for this book, which could easily be a biography. Instead, he has made of her story an astounding, comparatively slow-paced supplement to Kerouac's cult opus.

Lowbrow: Aside from it being about a book that is a teenage rite-of-passage and now a movie with Kristen Stewart, this novel portrays Franco in a mythical light, and consequently Kerouac comes off more relatable than we have seen him before.

The Moth (Sept. 3)

A collection of 50 true stories from the archives of the pioneering, 16-year-old series of live tales known as The Moth, this book includes the likes of a Nobel Laureate and a White House Press Secretary.

Highbrow: Each tale has been sculpted and reworked by the show's producers to fit the 10-minute time limit; accordingly, each word has tremendous weight.

Lowbrow: Designed originally to be spoken, these stories are relatable on the most fundamental human level. It is impossible to read them and not feel an innate connection

with the people who once presented them to a live audience.

Here Come the Warm Jets (Sept. 10)

The 10th in City Lights' "Spotlight Series," poet Alli Warren's first book is anthemic, both wry and full of wonder, colloquial and lyrical and glittering with revelations.

Highbrow: Upends contemporary syntax for the sake of self-expansion, moving seamlessly between edification and amused, tongue-in-cheek condemnation.

Lowbrow: "If you are in the country then I cannot lick your asshole / And everything that is throbbing and heaving and sopping / Will not throb and heave and sop"

Language Portrait Figure Form (Sept. 20)

Dean Rader's new chapbook is an entertaining and strangely accessible examination of the parallels between visual and verbal art. Titles include "The Poem Chooses Its Own Adventure" and "Self Portrait as Wikipedia Entry."

Highbrow: This book scores a high meta factor: Can talking about art still be art? And enjoyable? Rader says yes.

Lowbrow: There's a *Frog and Toad* poem in this book. Another title: "Poem in Which the Reader Selects the Most Appropriate of the Following Titles."

Yokohama Threeway (Oct. 15)

Beth Lisick's collection of "small shames" is a laugh-out-loud series of short, revelatory confessions propelled by curiosity and an acute desire to experience the world.

Highbrow: It is not now and perhaps never will be quite in vogue for people to share their shames, but Lisick does it with aplomb and even exuberance.

Lowbrow: Lisick has had a lot of shocking and even unbelievable experiences and tells them as one neighbor to another, as though gossiping about herself. >> p22



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Camille Rose Garcia: Down the Rabbit Hole

Through Nov 3, 2013

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Camille Rose Garcia: Down the Rabbit Hole is organized by The Walt Disney Family Museum. Image: Camille Rose Garcia, *Caucus Race*, 2009. © Camille Rose Garcia. The Walt Disney Family Museum® Disney Enterprises, Inc. I © 2013 The Walt Disney Family Museum, LLC. The Walt Disney Family Museum is not affiliated with Disney Enterprises, Inc.

Fall Arts Guide 2013

Books from p20

Events

Uzodinma Iweala: Mills' Contemporary Writers Series hosts Iweala, one of *Granta* magazine's 20 Best Young American Novelists and author of *Beasts of No Nation*. Sept. 10, mills.edu.

Tom Barbash: Author of the story collection *Stay Up With Me*, which Dave Eggers called "one of the most satisfying cover-to-cover short story collections I can remember," Barbash will draw a rowdy crowd. Sept. 12, booksmith.com.

Michael Chabon: The bestselling and Pulitzer Prize-winning author of *The Amazing Adventures of Kavalier & Clay* and, most recently, *Telegraph Avenue*, Chabon is as fun in person as he is on the page. Sept. 12, bookpassage.com.

Junot Díaz: Pulitzer Prize-winning author of *The Brief Wondrous Life of Oscar Wao* and *This Is How You Lose Her* in conversation with Campo Santo Theatre's Sean San Jose in a special 11 a.m. program. Sept. 16, jccsf.org.

Aleksander Hemon: Two-time finalist for the National Book Critics Circle Award, Hemon's *The Lazarus Project* was also a finalist for the National Book Award and was *New York Magazine's* No. 1 Book of the Year. Sept. 18, litart.org.

Omnidawn Night: The Bay Area's premiere publisher of experimental poetry presents a sextet of talent: Martha Ronk (L.A.), Donald Revell (Las Vegas), Daniel Tiffany (L.A.), Sara Mumolo, Robin Clarke (Pittsburgh) and Dean Rader. Sept. 20, moesbooks.com.

Jonathan Lethem w/Daniel Handler: Two distinct personalities and down-to-earth literary god-dudes talk shop to celebrate the paperback release of Lethem's *Dissident Gardens*. Sept. 27, booksinc.net.

xo Orpheus: 50 New Myths: Three contributors to this compilation of retold myths will read: Anthony Marra (*A Constellation of Vital Phenomena*), Karen Tei Yamashita (*I Hotel*), and Zachary Mason (*The Lost Books of the Odyssey*). Sept. 30, booksmith.com.

Sherman Alexie: An intimate evening with the author of *The Lone Ranger and Tonto Fistfight in Heaven*. Alexie's won an American Book Award, a National Book Award, and a PEN/Faulkner Award, and will read from *Blasphemy*, a collection of new and selected stories. Oct. 1, booksmith.com.

Peter Orner and Yiyun Li: Two true masters of fiction and beautiful prose, Orner and Li are a combo not to be missed. Orner's new book is *Last Car Over the Sagamore Bridge* and Li's is *Gold Boy, Emerald Girl*. Oct. 3, mrsdalloways.com.

Margaret Atwood: One of the most celebrated fiction writers of our time, Atwood's more than 50 books span many literary genres, including science fiction, speculative fiction, poetry, children's literature and nonfiction. She is brilliant and personable, and this City Arts & Lectures event is a sure thing. Oct. 3, cityarts.net.

Lucy Corin and Robert Antoni: Two wildly innovative fiction writers will read from new works in an evening co-hosted by their publishers, Akashic Books and McSweeney's. Antoni is in town from New York. Oct. 8, citylights.com.

Alice Notley: A resident of Paris, Notley's been a significant voice for decades and is widely considered one of the most engaging and challenging writers alive. Her visit last year was the first in more than five years and was unforgettable. Oct. 10, hollowayreadingseries.wordpress.com.

Litquake: The unclassifiable, yearlong phenomenon largely responsible for the Bay Area's literary diversity and community organizing started with an annual festival that now runs for nine days and features more than 600 authors of every imaginable kind. Oct. 11-19, litquake.org.

Yusef Komunyakaa: The Louisiana poet has won just about every major award possible, including the Pulitzer Prize and the Kingsley Tufts Poetry Award for *Neon Vernacular: New & Selected Poems 1977-1989* (1994), the Wallace Stevens Award in 2011, and the Ruth Lily Poetry Prize. Oct. 17, hollowayreadingseries.wordpress.com.

The Moth: In celebration of its first book, the mother of live, true, told-without-notes storytelling series takes over Zellerbach Hall for one night only. In conjunction with the Bay Area Science Festival. Oct. 28, mrsdalloways.com.

Alli Warren: Warren celebrates the publication of her first book — the 10th in City Lights' prestigious Spotlight Series — at the legendary bookstore. A poet you simply must know, her work has wide appeal and her readings are unforgettable. City Lights ought to be proud of this one. Oct. 29, citylights.com.

Garrison Keillor: Perhaps best known as the radio host of *Prairie Home Companion* and from the *Lake Wobegon* stories, Keillor's humor, insight, and masterful use of language will be on display for *O, What A Luxury: Verses Lyrical, Vulgar, Pathetic and Profound*, a new book of poetry. Nov. 17, jccsf.org.

Mary Oliver: She won the Pulitzer for *American Primitive* and the National Book Award for *New and Selected Poems Volume One*. Her attention to the natural world is a national point of pride. Nov. 20, Nourse Theater, cityarts.net.



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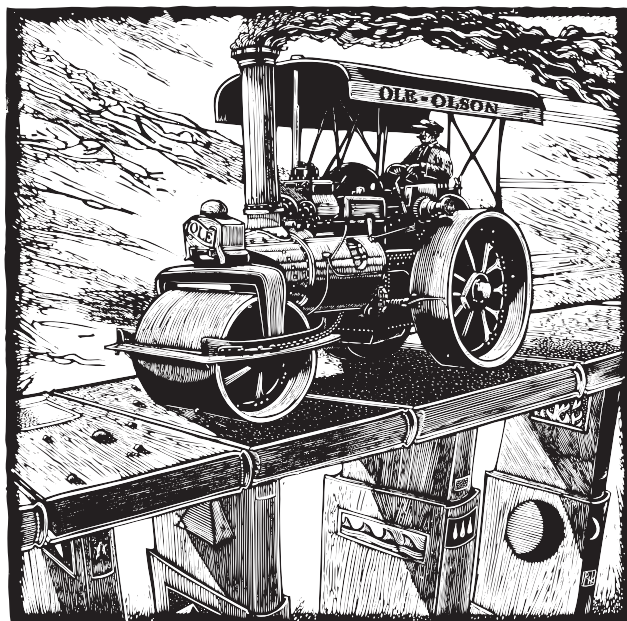


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Fall Arts Guide 2013



PEANUTS EVERY SUNDAY by Charles M. Schulz 1952-1955



Comics: Always in the gutter, looking up.

The comics medium was criticized for decades, derided as juvenile before being hailed as the great American art form of the 20th century — sometimes by the same media outlets. During the intervening decades, comics went from pure genre formulae to topical subject matter and experimentation in both form and content. Readers no longer have to choose merely between Aquaman and the Sub-Mariner. Some of this fall's major releases demonstrate the variety and extent of this wide range of options, and the high and low aspects of our culture that comics relishes.

Fantagraphics continues its gorgeous reprints of the entire run of Charles Schulz's *Peanuts* with its first collection of color Sunday strips, *Peanuts Every Sunday, 1952-1955* (Nov. 10). In these cartoons from *Peanuts*' first years, Schulz's familiar potato-shaped heads are rounder and the artist's line-work more controlled than the looser look that would become his signature. But the humor and humanity that endeared the strip to so many are already on full display.

At the same time Schulz was producing his first *Peanuts* strips, Al Feldstein was working as an editor, writer, and artist for Williams Gaines' EC Comics. Feldstein was the line's primary creative powerhouse, overseeing most of its titles, which included *Weird Science*, *The Vault of Horror*, *Shock Sus-*

penStories, and *Tales from the Crypt*. Grant Geissman's butcher block of a biography, *Feldstein: The Mad Life and Fantastic Art of Al Feldstein!* (Aug. 20) from IDW pays tribute to the man and the era with beautiful reproductions of his work and text based on Geissman's research and interviews.

Co-Mix: A Retrospective of Comics, Graphics, and Scraps (Sept. 17) from Drawn and Quarterly surveys Art Spiegelman's 45 years as a comics creator, including his designs for Topp's Wacky Packages trading cards, selections from his own underground comix magazine, *Raw*, and the genesis of his Pulitzer Prize-winning story of his father's Holocaust experiences, *Maus*. Exploring the breadth of his work, the book shows that,

perhaps more than any other single artist, Spiegelman has energized the range of emotional possibility in comics.

Among the embarrassment of under-appreciated riches this fall are a number of additional titles of note. These include a new collection of Jim Steranko's treatment of *Nick Fury, Agent of S.H.I.E.L.D.*, one of the high points of Silver Age creativity (Sept. 24); *A Boy and a Girl* (Nov. 27) by Jamie S. Rich and Natalie

Nourigat, a completely disarming take on the world's oldest storytelling trope; and a trade paperback collecting the first several issues of Francesco Francavilla's pulp-throwback hero, *The Black Beetle* (Oct. 29). CASEY BURCHBY



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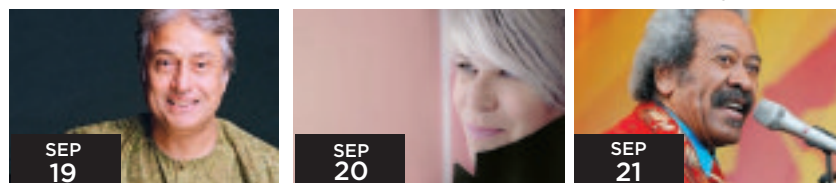


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11/20-24
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12/19
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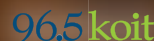


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Fall Arts Guide 2013

Film

March proudly or scuttle guiltily into theaters this season, depending.

BY SHERILYN CONNELLY AND JONATHAN KIEFER

9/4

Highbrow: *Salinger*

If you want to know the truth, this documentary about reclusive author J.D. Salinger should be seen by both fans and phonies alike.

Lowbrow: *Riddick*

Vin Diesel finally gives up and just remakes *Pitch Black*.

Lowbrow: *Runner Runner*

A college student becomes embroiled in a deadly game of cat-and-mouse with Ben Affleck in the high-octane world of, um, online poker.

10/11

Highbrow: *Captain Phillips*

Tom Hanks as the beardo captain of that cargo ship that was seized by Somali pirates.

Lowbrow: *Machete Kills*

Enh – if making *Machete* sequels keeps Robert Rodriguez from making *Spy Kids* sequels, it's all good.

10/18

Highbrow: *Zaytoun*

You might not guess that Stephen Dorff plays the Israeli pilot in this one, but he does.

Lowbrow: *Carrie*

You might reasonably guess that Chloë Grace Moretz will get covered with pig's blood, and then kill everyone.

10/25

Highbrow: *Blue Is the Warmest Color*

This NC-17 coming-of-age drama from France, where it won the top Cannes prize, is based on a graphic novel whose author complained of the film's "so-called lesbian sex, which turned into porn." Curious?

Lowbrow: *Jackass Presents: Bad Grandpa*
Lest we think it from the makers of *Bad Teacher*, *Bad Lieutenant*, or *Bad Santa*, this movie stars Johnny Knoxville.

11/8

Highbrow: *The Armstrong Lie*

Years ago, we were promised a movie about the gel-filled 1976 action figure Stretch Armstrong. Damn it, where is that movie? Well, here instead is Alex Gibney's documentary about Lance Armstrong and his formerly denied performance-enhancing drugs.

Lowbrow: *Thor: The Dark World*

Chris Hemsworth returns as Marvel's hammer-wielding interstellar Viking god-hero, with Natalie Portman once again as his Earthly scientist lady-friend.

9/20

Highbrow: *Museum Hours*

A guard and a visitor find romance in a Vienna museum in which the statues don't even come to life at night, so whatever.

Lowbrow: *Battle of the Year: The Dream Team*

Josh Holloway (the hunky bad boy from *Lost*) teaches Chris Brown (the less said, the better) about somersaults and teamwork.

10/4

Highbrow: *Gravity*

Sexy astronauts Sandra Bullock and George Clooney get stuck in orbit, without so much as a single ray-gun (which makes it highbrow).

11/27

Highbrow: *Mandela: Long Walk to Freedom*
Mandela. Elba? Why not, right? Still >> p28

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THE MALDIVES, MAHGEETAH



TUE 9/17
THE SO SO GLOS
DIARRHEA PLANET
UNSTRUNG



FRI 10/11
LUCY ROSE
MAMMOTH LIFE, MAGIC MAGIC ROSES



SAT 10/19
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9/21



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UPCOMING SHOWS



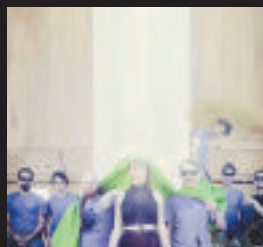
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Fall Arts Guide 2013

Film from p26

most famously Stringer Bell from *The Wire*, Luther from *Luther*, and those various other guys from those various other things (including both *Thor* movies), Idris Elba gets his big chance to anchor a biopic on Nelson Mandela, still most famously the great anti-apartheid revolutionary.

Lowbrow: *Homefront*

Stallone. Statham. Franco? Why not, right? For this action thriller about a DEA agent (Jason Statham) versus a drug kingpin (James Franco), Sly confines himself to script and producer duty only. Or does he?

12/20

Highbrow: *Inside Llewyn Davis*

Given its title and its makers, the Coen Brothers' new movie might be a two-hour proctology joke, but apparently it's a drama about the burgeoning folk music scene of New York City in the 1960s, starring Oscar Isaac, Carey Mulligan and Justin Timberlake.

Lowbrow: *Anchorman: The Legend Continues*
It took nearly a decade for the legend to continue, but here it is, reuniting director Adam McKay, producer Judd Apatow, and stars Will Ferrell, Steve Carell, and Paul Rudd, who this time shall buffoonishly negotiate the burgeoning cable news scene of New York City in the 1980s.

Film Festivals: Sometimes it's better to go in with a theme.

San Francisco Dance Film Festival

Sept. 12-15, Roxie Theater & Delancey Screening Room, sfdancefilmfest.org

Established in 2010, the San Francisco Dance Film Festival is the Bay Area's only all-dancing festival. Highlights this year include Ross MacGibbon's *Swan Lake 3D*, a stereoscopic document of Matthew Bourne's long-running production of the classic ballet, with male swans.

San Francisco Latino Film Festival

Sept. 12-27, Mission Cultural Center & the Victoria Theater and elsewhere, sflatinofilmfestival.com

Showcasing the work of both emerging and already established filmmakers from the U.S., Latin America, Portugal, and Spain, this year's San Francisco Latino Film Festival is happening in nine different venues throughout town.

Local Boy Makes Good: New Bay Area Film

Sept. 12-29, Yerba Buena Center for the Arts, ybca.org

Works by or about local artists — and indeed, all boys, at least this time around — including Doug Wolens' documentary *The Singularity*, which considers what might happen if (when?) our technology becomes as intelligent as us.

Atheist Film Festival

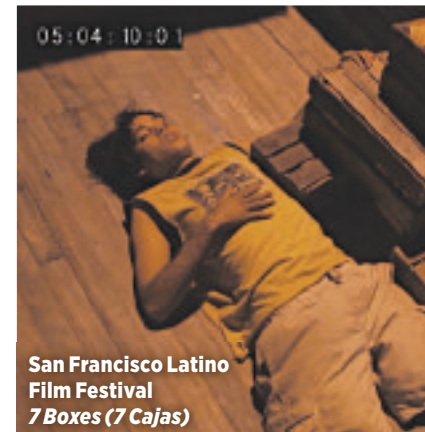
Sept. 14, Roxie Theater, sfatheistfilmfestival.org

A daylong marathon of features and shorts which look at various sides of the question of belief, including the SF IndieFest favorite *The Revisionaries*, about creationists in Texas leading a battle against the teaching of evolution in school.

Pasolini: A Film Series

Sept. 14-15, Roxie Theater and Castro Theatre, pasolinifilm.com

A retrospective of Italian director Pier Paolo Pasolini's work, including a not-to-be-missed opportunity to see a 35mm print of his most controversial film, *Salò, or the 120 Days of Sodom*. Warning: You can't unsee it.



San Francisco Latino Film Festival
7 Boxes (7 Cajas)

San Francisco Irish Film Festival

Sept. 19-23, Delancey Street Screening Room, sfirishfilm.com

Kiss it, it's Irish: another happy heap of docs, new indies, classics, shorts (served with complimentary Magners Irish Hard Cider), and family fare like *Into the West*, one of the loveliest, family-friendliest movies ever to star Gabriel Byrne and a magical stallion.

Mill Valley Film Festival

Oct. 3-13, multiple Marin County venues, mvff.com

In its 36th year, the cozy Marin fest has a lineup at least diverse enough to in- ➤ p30

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Stephen Hartke *Meanwhile: Incidental Music to Imaginary Puppet Plays*
Tobias Picker *Selected Songs* | *Tête à tête* with Tobias Picker at 7:20 p.m.

NOVEMBER 16, 2013 8 PM | And Then I Remember

Lembit Beecher *And Then I Remember*; Morton Feldman *The Viola in My Life I*
Francis Poulenc *Le bal masqué* | *Tête à tête* with Lembit Beecher at 7:20 p.m.

MARCH 16, 2014 8 PM | The Exact Location of the Soul

Ryan Brown *The Exact Location of the Soul* (Hoefer Prize winner, world premiere); John Adams *Son of Chamber Symphony*
Lou Harrison *The Perilous Chapel*; Terry Riley *Y Bolanzero*
Tête à tête with Ryan Brown at 7:20 p.m.

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MTT conducts Tchaikovsky's Piano Concerto No. 1

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THU SEP 12 8PM

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Michael Tilson Thomas conductor
Yefim Bronfman piano
San Francisco Symphony

Zosha Di Castri *Lineage* (New Voices commission)
Tchaikovsky Piano Concerto No. 1
Prokofiev Symphony No. 3

Yefim Bronfman performs Tchaikovsky's towering First Piano Concerto, bookended by a West Coast premiere by Zosha Di Castri and Prokofiev's otherworldly Third Symphony.

Inside Music, an informative talk free to ticketholders, begins one hour prior to concerts.

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MTT conducts Mahler's Ninth Symphony

WED SEP 18 8PM

THU SEP 19 8PM

FRI SEP 20 8PM

SAT SEP 21 8PM

Michael Tilson Thomas conductor
San Francisco Symphony

Mahler Symphony No. 9

By 1909, when Mahler penned his Ninth Symphony, he had tragically lost his four-year-old daughter and learned of his own terminal heart ailment. The last symphony he completed, the Ninth, is an affirmation of life as well as an acceptance of mortality. It was with this music that MTT began his storied SFS career in 1974.

Inside Music, an informative talk with Scott Foglesong, begins one hour prior to concerts. Free to ticketholders.

Group discount not available. Please note there is no intermission.

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Fall Arts Guide 2013

Film Festivals from p28

clude a Costa-Gavras tribute, a *Return of the Jedi* screening for old times' sake, and a multimedia happening by Thomas "She Blinded Me With Science" Dolby.

SF Shorts

Oct. 10-12, *Roxie Theater*, sfshorts.com

This impressively eclectic fest boasts a diversity of genres, cultures, subjects, and styles. As its overseers say, "Come watch films rub up against one another." So length isn't everything, eh?

Sister Cities Cinema: Zurich/SF

Oct. 18-20, *New People Cinema*, sffs.org

Because fall wasn't already crowded enough with the SF Film Society's glorious regional minifests — Hong Kong Cinema in October, Taiwan Film Days, French Cinema Now, and New Italian Cinema all in November — they've added this newbie. At press time, program details still were pending, but apparently our fair city is cinematically kindred with Switzerland's largest, and so here you'll have some films exploring that fact.

Cinema by the Bay

Nov. 22-24, *Roxie Theater*, sffs.org

Because we ran out of room in the previous blurb, and really it's its own fault, here's yet one more from SFFS: its fifth annual showcase for locally made films. S.C. & J.K.

Television: Children with knives, adults with fangs, people with histories, and sex.

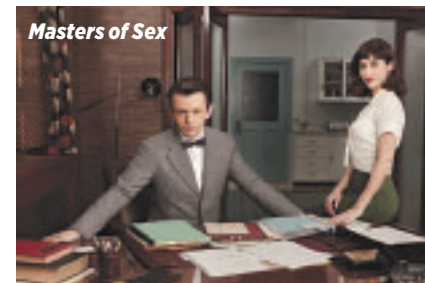
While every network is scrambling to create a faux *Game of Thrones* that stars a bloodthirsty anti-hero robot who'll surprise you with his love for the tender art of Japanese flower-arranging, we've sifted through the dross and come up with these promising high- and low-brow offerings.

Let's start with the few major network shows worth watching. Fox cop/buddy comedy *Brooklyn Nine-Nine* (Sept. 17) is being hyped to the gills despite being a tired genre, but might actually deliver since it is from the same folks who created *Parks and Recreation*. Fox's *MasterChef*, which is the best cooking show on TV, is introducing *Junior MasterChef* (Sept. 27), which will star tiny children hopefully being berated by Gordon Ramsay or having their peanut butter scaloppini thrown back at them by Joe Bastianich. If you are really stoned you might want to tune into NBC's *Dracula* (Oct.

25), because the ridiculously hammy Jonathan Rhys-Meyers is sure to smolder, which for him will mean concentrating really, really hard on turning into vapor after some blood-sucking ... lustfully.

For the high-minded, meanwhile, public television is getting racial: PBS is airing a "sweeping" six-part history called *African Americans: Many Rivers To Cross* (Oct. 22), hosted by Henry Louis Gates Jr., and another all-encompassing, six-hour documentary called *Latino Americans* (Sept. 17) that covers the history and contributions of Latinos in North America for the last 500 years.

Okay, on to the channels where you can hear the F-word. HBO's *Hello Ladies* and Showtime's *Masters of Sex* both debut on Sept. 29. The comedy *Ladies* is more of the same Ricky Gervais-style humor about a "loser" who moves to L.A. (hilarity ensues... no, really). *Masters* is a stylized drama



about famed sex researchers Masters and Johnson and stars the awesome Lizzy Caplan of *Party Down*.

As for not-so-premium cable, Esquire TV is trying to be a thinking man's Spike, and its show *Knife Fight* (Sept. 24) has promise. Combing the immediacy of some hipster pop-up restaurant with *Chopped*, the show has Drew Barrymore's production company behind it and is hosted by *Top Chef* winner Ilan Hall.

Tune in, turn on, drop out. KATY ST. CLAIR

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Fall Arts Guide 2013



Smuin Ballet

Keith Sutter

Dance

Embrace the tutu,
respect the trolley.

BY DEVIN HOLT

Smuin Ballet 2013-2014 Season

XXtremes, Oct. 4–March 29, 2014, Palace of Fine Arts

XXmas, Nov. 22–Dec. 28, Yerba Buena Center for the Arts, smuinballet.org

San Francisco's homegrown and self-styled "American ballet company" prepares for its 20th season with a renewed sense of vigor and purpose. It brings us stories of loss, desire, and paradox with *XXtremes*, and its traditional holiday production, *XXmas*.

Highbrow: This is ballet. Art form of the Italian Renaissance, favorite of royals, snobs, and pushy moms the world over. If the brow gets any higher it will take a ladder to reach.

Lowbrow: The company's emphasis on American culture creates work that speaks to everyday life, and sometimes leads to a casual esthetic. *XXtremes*, for example, features a piece set to the music of country star Patsy Cline, and *XXmas* explores the sexier, wilder side of the holidays.

San Francisco International Hip-Hop Dancefest

Nov. 15–17, Palace of Fine Arts, sfhiphop-dancefest.com

There is a lot more to hip-hop dance than headspins or the robot, and the San Francisco International Hip-Hop Dancefest has been proving that for 15 years. It was the world's first festival dedicated strictly to hip-hop and street dance, and is an annual rite for the local hip-hop community.

Highbrow: Dancefest founder Micaya brings a curatorial focus to this improvisational art form. Groups are auditioned

months in advance, with bonus points for incorporating spoken word, theater, or other performance styles into their hip-hop swagger. The festival's setting in the Palace of Fine Arts helps drive home its artistic ambitions.

Lowbrow: The program runs on hip-hop time, and tends to kick off with a "soul train"-style dance circle. And any show where the crowd screams out their area codes before half the numbers can't be all that fancy.

After the Tone

Sept. 14, 15, and 20, *Exit Theater*, theexit.org

Cara Rose DeFabio's *After the Tone* takes a critical look at how digital technology is changing society, but avoids becoming another rant from a neo-Luddite. The play incorporates the same tools it critiques into the show, which is conducted entirely through cellphones and Snapchats.

Highbrow: This is definitely theater for the millennial generation. It should appeal to the well-heeled Twitterati, or anyone who absolutely must have the latest Android/iPhone-in-gold techno toy.

Lowbrow: DeFabio isn't afraid to break barriers. The play involves coarse language and nudity, and participants will be encouraged to download and use Snapchat during the show—not your typical theater etiquette.

Dimensions Dance Theater: *Fierce, Feisty, Forty*

Oct. 5, Yerba Buena Center for the Arts, dimensionsdance.org

Dimensions focuses on African and African-American dance styles, but also incorporates a broad range of arts from those populations. It celebrates its 40th anniversary this year with a showcase of previous works, and the premiere of *Rhythms of Life: Down the Congo Line*.

Highbrow: While it doesn't always get the credit it deserves, African dance is a legitimate style of technical dance, and takes years of training to master. Many of the techniques seen in modern, jazz, contemporary and, of course, hip-hop dance, have their roots in African styles of movement.

Lowbrow: Dimension's work tells >> p34




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Fall Arts Guide 2013

Dance from p32

stories of class, struggle, and history. It explored racial tension between communities in a collaboration with the Lily Cai Chinese Dance Company, and told the real story behind the often-misunderstood Black Panther Party in *Project Panther/Phase 1: All Power to the People*. Artistic Director Deborah Vaughan's travels in Congo inspired *Rhythms of Life*, which traces Congolese music from Africa to Brazil, and then on to North America via New Orleans.

Trolley Dances

Oct. 19–20, tours begin at the Market St. Railway Museum, epiphanydance.org

Now an established tradition of the San Francisco dance scene, *Trolley Dances* celebrates its 10th anniversary this year. Created by Epiphany Production's Kim Epifano, it features a series of contemporary dance performances at Muni stops and on rail lines.

Highbrow: The show books some of the best dancers and performers in the Bay Area. This year has regulars Inkboat and Epiphany Productions returning, and past years have featured members of Sweet Can Circus, the all-female hip-hop troupe Mix'd Ingrdnts, and the Joe Goode Performance Group.

Lowbrow: The only cost for Trolley Dances is a Muni ticket. That makes it accessible to average folks, rich and poor "start-up bros," and even that naked BART guy.

The Weird: Check your genres at the door.

San Francisco has been a haven for freaks, geeks, hippies, and misfits for decades. And while there's been a lot of grumbling about the recent changes to our fog-filled paradise, we definitely haven't gone straight-edge just yet. There are still plenty of entertainment options that veer off the beaten map.

Many of them can be found at the Dark Room, which hosts the monthly *Trainwreck Cabaret*, (Sept. 7, trainwreckcabaret.com), so called because "sometimes it is"; a weekly *Bad Movie Night* (Sundays); and a run of monster madness with *Godzilla Live* (Fri–Sat, Sept. 6–28, darkroomsf.com).

The non-curated *San Francisco Fringe Festival* (sffringe.org) always has a slew of under-the-radar entertainment. This year even has a show for folks who want to be entertained but can't sit still, *Popcorn Anti-Theater* (Sept. 13, 14, and 20, antitheater.com). An underground art scene favorite, *Anti-Theater* loads its viewers into a bus for "a carnival sideshow, TED talk, theater, and film festival wrapped into a four-hour road-trip." October brings a crop of variety shows and theater centered on the macabre and freaky, with *Kiss Kill Consume:*



A Variety Show of Evil Portions (Oct. 11) looking the most promising. It has a roster of burlesque and sideshow acts, and is hosted by Jamie de Wolf, of NPR's *Snap Judgment*.

And if that's not far enough down the rabbit hole, take in a "gender illusionist" show at *Asia SF* (Wed–Sun, asiasf.com),

party with the "mutant vehicles" and theme camps of Burning Man at *Decompression* (Oct. 7, burningman.com), or catch anything by *Bad Unkl Sista* (badunklsista.com). Their intricate costumes and dark themes can be seen in residence at Supperclub, or at Yerba Buena Night (Oct. 12, ybnight.org). D.H.

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Julien Hoffschir

From Fringe to Center

Four shows to see at the Exit's annual festival.

BY LILY JANIAK

Playwright and longtime San Francisco Fringe Festival participant Lee Brady is well known in the Bay Area for her staunch feminism, both because of the content of her work and because she's a co-founder of 3Girls Theatre, which is dedicated to producing women's plays. But for **Random Acts of Love**, her show at this year's Fringe, she's written two very short plays and a musical interlude that all center on men. "I think they're funny and that they need sympathy," she says of her characters. "They just don't have a clue." Then, giggling, she jokes that "it's mean" to write people this way.

The first scene, "Sunday Lovers," features five San Francisco men of a range of

ages all sitting on stools telling their stories. But even the eldest is pitifully ill-equipped for the world, complaining that, without his wife around, he can't even boil an egg. The musical interlude is also about an older S.F. gent, this one with a Schwinn bicycle that Supremes-style back-up singers tell him he's "too old to ride." In the final scene, "BART Train to Antioch," Brady takes a more serious turn with a scene about a white actor on BART who, initially put off by a rowdy black couple, ends up taking stage-like direction from the man.

World-traveling self-described song-and-dance man Movin Melvin Brown also explores racism in his piece, **A Man, A Magic, A Music**, which at the time of our interview was at the Edinburgh Fringe in Scotland. The show traces Brown's life through the history of black popular music. Growing up

Movin Melvin Brown takes us through one man's history of black popular music.

in Cincinnati in the 1950s, Brown says he benefited from a record label that moved into town to record black artists, putting them on the radio for the first time. "At a very young age, I was running out the window of the house to go to night clubs," he says. "I was too young to be there, but I could always talk to the band and ask if I could sing with them. I had my own doo-wop group when I was eight years old, and we did a couple of church things. Then, when I was 12, we could open for shows." Brown opened for artists like the Four Tops, James Brown, B.B. King, and Little Stevie Wonder. In that time, Brown says, "there was a line that was drawn" out of racism. "And when you're an entertainer, you get to step across the line."

The San Francisco-based company Rapid Descent also weaves music into its storytelling at this year's Fringe, but here the interpolation is a more unusual choice. The company is adapting the first half of

Macbeth into **Macbeth — Limited Edition**, a years-in-the-making physical theater performance with music. An even shorter version of the show played most recently at foolsFURY's Factory Parts; the company is gradually expanding the piece to cover all of Shakespeare's tragedy. Composer, music director, and performer Aaron Priskorn has created a complex soundscape for the piece, complete with trumpet, loop station and a densely layered, constantly shifting choral sequence, while stage director Megan Finlay makes the staging rough-and-tumble. In particular, her version of the banquet scene, in which the ghost of Banquo haunts Macbeth, is like a wrestling match; her three weird sisters all have their own unique physicalities, shape-shifting to become other characters.

Evangeline Crittenden's Fringe show is adapted from another source as well. **Philia** comes from "Philematophilia," a short story by Crittenden's friend Traci Chee, who has commissioned different kinds of artists — an illustrator, a filmmaker, and now Crittenden — to create a new piece inspired by each story in her collection. "There's a collection of work around her work," says Crittenden, a local performance artist.

Crittenden describes the musical as a combination of the stories of King Midas, *The Scarlet Letter* and *Glee*. Set in both a fairytale world and a modern-day high school, the show follows Helena (Derricka Smith), who, Crittenden says, "has this magical touch where whoever she kisses has this magical transformation. But all that happens to her is that she gets labeled for kissing all these people. She doesn't have any transformation. People notice her promiscuity." For Crittenden, while the show has "a lightness and a sense of humor," it also delves into the deeper issues of "gender, slutshaming, and our motives for partnerships."

These are just four of the 36 shows in the festival, which this year runs for three weekends instead of the usual two, giving audiences even more of an opportunity to partake in that quintessential Fringe activity: throwing recommendations to the wind and stumbling across something wonderful — and weird.

The 2013 San Francisco Fringe Festival

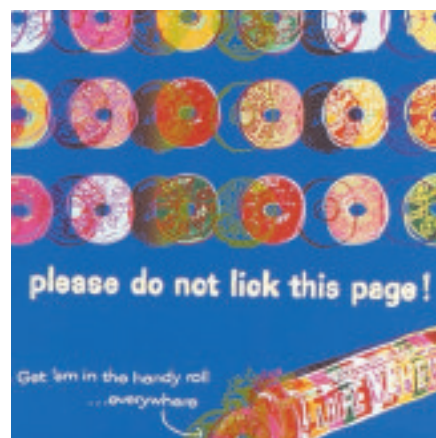
Runs Sept. 6-21 at the Exit Theatre, 156 Eddy St., S.F. \$10-\$12.99; 673-3847 or sffringe.org.

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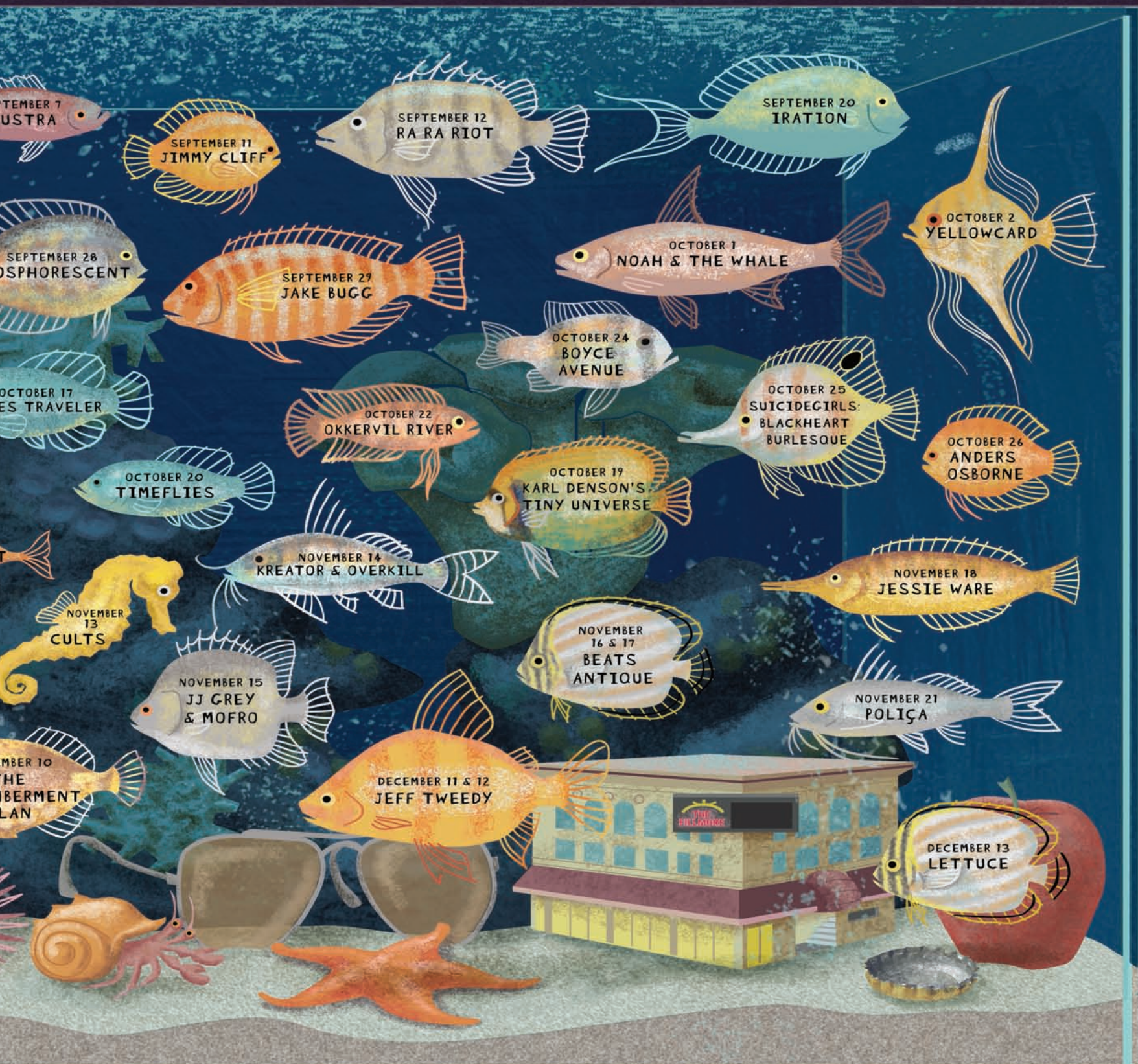


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Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, San Francisco, CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

111 Minna Gallery. 111 Minna Gallery's 20th Anniversary: A Celebratory Group Art Exhibition: Featuring work by Jennybird Alcantara, Shawn Barber, Glenn Barr, Chor Boogie, NoMe Edonna, Ron English, Jeremy Fish, Sam Flores, Don Ed Hardy, Jay Howell, Micah LeBrun, Henry Lewis, Liz McGrath, Ricky Powell, Lee Harvey Roswell, Mark Ryden, Todd Schorr, Shag, Kelly Tunstall, Robert Williams, and many more. Fri., Sept. 6, 5 p.m. 111 Minna St., S.F., 974-1719, www.111minnagallery.com.

IAM Gallery. Synonymous: Group show featuring skate-centric photography by Ben Gore, Joseph Staley, Chris Atwood, Jason Henry, and Joel Meinholz. Wednesdays-Saturdays, 12-6:30 p.m. Continues through Sept. 13. 1000 Howard St., S.F., 861-5089, www.iamsf.com.

4x5 Gallery. Lisa Wiseman: The 30Love: Solo show of 30 photographic portraits benefiting Glide Memorial Church. Sept. 4-Oct. 7. the30love.com. 442 Haight St., S.F., www.4x5gallerysf.com.

A.Muse Gallery. From the Container: Paintings by Nick Wildermuth and Daniel Jefferies. Through Sept. 15. 614 Alabama, S.F., 279-6281, www.yourmusegallery.com.

Andrea Schwartz Gallery. Word Perfect: Pop novelist Danielle Steel guest curates this group show where eight artists combine text and imagery into expressive new mixes. Mondays-Fridays, 9 a.m.-5 p.m. Continues through Sept. 6. Free. 545 4th St., S.F., 495-2090, www.asgallery.com.

Bayview/Anna E. Walden Branch Library. Bayview's Historical Footprints: Redux!: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfpl.org.

Brian Gross Fine Art. Ed Moses: Yesterday's Tomorrow - Recent Paintings: Inaugural exhibition at the new BGFA location. Starting Sept. 7. Tuesdays-Saturdays. Continues through Oct. 26. 248 Utah St., S.F., 788-1050, www.briangrossfineart.com.

Catharine Clark Gallery. This Is the Sound of Someone Losing the Plot: Inaugural group exhibition at the new Catharine Clark Gallery, curated by California College of the Arts Adjunct Professor Anthony Disenza. Sept. 7-Oct. 26. 248 Utah St., S.F., 399-1439, www.cclarkgallery.com.

CCA Wattis Institute for Contemporary Arts. City of Disappearances: Group show featuring works from the Kadist Art Foundation and the Zabudowicz Collection. Starting Sept. 10. Tuesdays-Saturdays. Continues through Dec. 14. 360 Kansas St., S.F., 355-9670, www.wattis.org.

City Hall. Joseph A. Blum: The Bridge Builders: A collection of arresting photographs documenting the construction work on the Bay Bridge's new Eastern span. Wednesdays-Saturdays. Continues through Sept. 27. free. 554-6080. startcommission.org. 1 Drive Carlton B. Goodlett, S.F., 554-5184, www.sfgov.org.

Creativity Explored. Sideshow: Group show inspired by historical circus midways. Through Oct. 2. 3245 16th St., S.F., 863-2108, www.creativityexplored.org.

Gallery Paule Anglim. Xiaozhe Xie: Transience: Oil paintings of books and newspapers. Tuesdays-Saturdays. Continues through Oct. 5. Pamela Wilson-Ryckman: GPS: Recent abstract oil paintings. Tuesdays-Saturdays. Continues through Oct. 5. 14 Geary, S.F., 433-2710, www.gallerypauleanglim.com.

Glass Door Gallery. Mental Notes: Group show themed around words and books, featuring works by Meryl Pataky, Alexis Arnold, Rafael Landea, and Jeffrey Thompson. Starting Sept. 5. Tuesdays-Saturdays. Continues through Nov. 5. 245 Columbus Ave., S.F., 500-2271, www.glassdoorgallery.com.

Haines Gallery. David Maisel: Mining: Aerial photographs of open pit mines intended as an aesthetic response to despoiled landscapes. Starting Sept. 5. Tuesdays-Saturdays. Continues through Oct. 26. 49 Geary, S.F., 397-8114, www.hainesgallery.com.

Hosfelt Gallery. Stefan Kürten: Tonight and the Beautiful Future: Solo show of paintings on linen and paper. Tuesdays-Saturdays. Continues through Oct. 12. 260 Utah St., S.F., 495-5454, www.hosfeltgallery.com.

Hyatt Regency San Francisco. Alcatraz: Life on the Rock: An exhibit of historical photos, assorted memorabilia, and 3D recreations of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, S.F., 788-1234, www.sanfranciscoregency.hyatt.com.

Jenkins Johnson Gallery. Fluid: Group show with an aquatic theme. Starting Sept. 5. Tuesdays-Saturdays. Continues through Oct. 1. 464 Sutter, S.F., 677-0770, www.jenkins-johnsongallery.com.

Main Library, Skylight Gallery. Documera Returns: Traveling photographic exhibit — an update of the one originally developed in 1971 — co-presented by the library's Wallace Stegner Environmental Center and the U.S. Environmental Protection Agency. Through Oct. 1. 100 Larkin, S.F., 557-4277, www.sfpl.org.

Meridian Gallery. Philip Jarmain: American Beauty: The Opulent Pre-Depression Architecture of Detroit: Solo show of large format photography. Starting Sept. 7. Tuesdays-Saturdays. Continues through Oct. 20. 535 Powell, S.F., 398-7229, www.meridiangallery.org.

Mirus Gallery. Steve Budington: Lines of Vision Re-Drawn: Solo show of new paintings and prints. Starting Sept. 7. Tuesdays-Saturdays. Continues through Oct. 12. 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Misho Gallery. Dimensions: Abstract digital works, paintings, and carvings by Wendell Shinn, Takeshi Nakayoshi, and Raymond Der. Sept. 6-7; Sept. 12-14. 680 8th St., S.F., 655-1838, www.mishogallery.com.

Needles & Pens. Something at Every Moment: Amanda Roscoe Mayo curates this group show featuring Elizabeth Bernstein, Robin Juan, Gui Komel, and James Scheuren. Through Sept. 10, 12-7 p.m. free. 3253 16th St., S.F., 255-1534, www.needles-pens.com.

Robert Tat Gallery. Charles Gatewood: 50 Years: Retrospective photography exhibit by the legendary documenter of American subcultures. Starting Sept. 5. Tuesdays-Saturdays.

THU 9/5

▼ PHOTOGRAPHY

JOIN THE CLUB

Sandy Kim's photos would make great ads for Levi's, if her friends wore pants. In them they hang out, have messy sex, drink and get high, and puke. They are the cool kids. They are with the band. One pic of dozens of Kodak rolls scattered between her Levi's-free thighs suggests that Kim shoots a lot of film. The composition of her photos may be a bit happenstance, but they are colorful and exuberant, like the company she keeps, a post-Ginsburg beat-off generation running wild in the streets. Kim's an enfant terrible, perhaps, but no media whore, and the lack of biographical

information beyond what her website conveys through images allows Kim to document her own life, from the blandly quotidian to profoundly intimate, without being Kardashian about it. Rather than seek celebrity or even provoke for provocation's sake, she earnestly and most certainly unapologetically does her thing, albeit in a fishbowl with complete transparency. Her thing just happens to be having the time of her life. It's the college experience you wish you had and now can experience vicariously, without consequences. You're finally in the club.

"Sandy Kim" starts at 7 p.m. (and continues through Oct. 5) at Ever Gold Gallery, 441 O'Farrell (at Taylor), S.F. Admission is free; call 796-3676 or visit evergoldgallery.com.

MICHAEL SINGMAN-ASTE

Continues through Nov. 30. 49 Geary, Ste. 410, S.F., 781-1122, www.roberrtat.com.

Romer Young Gallery. Alice Cattaneo: Nothing Quite Flat and More Round: New sculptures by the visiting artist-in-residence from Milan, Italy. Starting Sept. 6. Thursdays-Saturdays. Continues through Oct. 12. 1240 22nd St., S.F., 550-7483, www.romeryounggallery.com.

Sandra Lee Gallery. From Two Dimensions to Three: 3D artwork by David Mark, Jeffrey Palladini, and Peter J. Lucy incorporating digital photography and video, fluorescence, transparencies, lenticular printing, and other techniques. Mondays-Saturdays. Continues through Sept. 28. 251 Post, S.F., 291-8000, www.sandraleegallery.com.

Scott Nichols Gallery. George Tice at Seventy Five: Photography retrospective of the New Jersey artist's decades-long career. Starting Sept. 5. Tuesdays-Saturdays. Continues through Nov. 2. 49 Geary at Kearny, S.F., 788-4641, www.scottnicholsgallery.com.

SFMOMA Artists Gallery (Fort Mason, Bldg. A). James Torlakson: Photorealistic oil paintings. Starting Sept. 7. Tuesdays-Saturdays. Continues through Oct. 24. William Farley: Fog at Night: Photographs. Starting Sept. 7. Tuesdays-Saturdays. Continues through Oct. 24. 2 Marina Boulevard, S.F., 441-4777, www.sfmoma.org.

Shooting Gallery. Ian Johnson: A Ghost of a Chance: Solo show of jazz portraits. Tuesdays-Saturdays, 12-7 p.m. Continues through Sept. 7. free. 886 Geary St., S.F., 931-1500, www.shootinggallerysf.com.

SOMArts Cultural Center. The Annual Murphy and Cadogan Art Awards Exhibition: Juried group show featuring work by 26 recipients of the Jack & Gertrude Murphy Fellowships and the Edwin Anthony & Adelaine Bourdeaux Cadogan Art Awards. Tuesdays-Saturdays. Continues through Sept. 28. 934 Brannan, S.F., 863-1414, www.somarts.org.

Southern Exposure. Sandra Ono: Engrams: A biomorphic, site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., S.F., 863-2141, www.soex.org.

Toomey Tourell. Gregg Renfrow: Recognition: Abstract paintings infused with both warmth and coolness, brightness and fog. Tuesdays-Saturdays. Continues through Sept. 30. Free. 49 Geary, S.F., 989-6444, www.toomey-tourell.com.

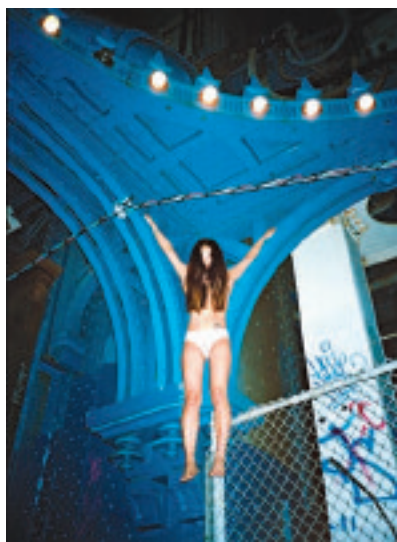
UCSF Women's Health Center. Serenity: A five-floor exhibit featuring serene artworks by Wendy Robushi, Katia Almeida, Julie Garner, Susan Spies, and Maeve Croghan to promote the healing power of art. Mondays-Fridays. Continues through Oct. 16. 2356 Sutter St., S.F., 353-2293, www.ucsfhealth.org.

Vessel Gallery. The New Bay Bridge: New works by Christy Kovacs and John Ruszel, inspired by the opening of the Bay Bridge's redesigned eastern span. Tuesdays-Saturdays, 11 a.m.-6 p.m. Continues through Sept. 28. 471 25th St., Oakland, 510-893-8800, www.vessel-gallery.com.

White Walls Gallery. Meggs: Arch:Angels: Solo exhibition of new superhero- and comic-inspired works by the Aussie painter. Tuesdays-Saturdays, 12-7 p.m. Continues through Sept. 7. free. 886 Geary St., S.F., 931-1500, www.whitewallssf.com.

BURLESQUE

Bombshell Betty & Her Burlesqueers: Get bawdy at this monthly burlesque performance with music provided by Fromagique. Second Tuesday of every month, 9 p.m., \$10, bombshellbetty.net. Elbo Room, 647 Valencia, S.F., 552-7788, www.elbo.com.



Courtesy of Ever Gold Gallery

First Friday Follies: With Belles du Jour & burlesque guests. First Friday of every month, 9 p.m., free, facebook.com/groups/97138677663. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Red Hots Burlesque: Dottie Lux has led these weekly shimmy showcases since 2008. Fridays, 7:30 p.m., \$5-\$10, red-hotburlesque.com. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Séduction Férocé: Monthly burlesque cabaret. Second Tuesday of every month, 9 p.m., \$7, facebook.com/pages/Séduction-Férocé/161960230511520. The New Parish, 579 18th St., Oakland, 510-444-7474, www.thenewparish.com.

Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Tele->> graph, Oakland, 510-451-8100, www.uptownnightclub.com.

COMEDY

Bad Movie Night: The Hunger Games: Hosts Jim Fourniadis, Sheryllyn Connelly, and Tristan Buckner bite off a piece of the first film based on Suzanne Collins' wildly popular YA book series. Sun., Sept. 8, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Comedy Bodega: Marga Gomez presents a weekly comedy showcase that promises you don't have to be a "bisexual mariachi hipster" to attend. You don't even have to habla español — all shows are in English. Thursdays, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with headliner Joe Tobin. Sept. 6-7, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comedy Returns to El Rio! Stand-up every second Monday of the month with Lisa Geduldig and guests. Second Monday of every month, 8 p.m., \$7-\$20, koshercomedy.com. El Rio, 3158 Mission, S.F., 282-3325, www.elriosf.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

The Curves & Cupcakes Comedy Tour: An "unapologetically female" night of laughs with Lilybeth Helson, Nina G, Priya Prasad, Gloria Magana, Shanti Charan, and Natasha Muse. Tue., Sept. 10, 8 p.m., \$15. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Cynic Cave: Local comedy showcase every Saturday night (and some other days, too). Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Dan Cummins: Sept. 4-7, \$16-\$22. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

David Spade: The super-snarky comedy vet headlines two early shows. Fri., Sept. 6, 8 p.m.; Sat., Sept. 7, 7:30 p.m., \$45. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbsscmedy.com.

Dis/orient/ed Comedy Show: Asian American female comedy showcase featuring D'Lo, Dhaya Lakshminarayanan, Kristee Ono, Zahra Noorbakhsh, Kyle Mizono, Shanti Charan, Irene Tu, Atsuko Okatsuka, and Jenny Yang. Sat., Sept. 7, 7 & 9:30 p.m., \$20, disorientedcomedy.com. Fort Mason, Southside Theater, Marina, S.F., www.fortmason.org.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, S.F., 387-6455, www.milkssf.com.

Everything Is Terrible! Two Headcleaners and a Microphone: The website where the world's worst/funniest old VHS videos live forever presents two new movies: *Comic Relief Zero!* and *Everything Is Terrible! Does the Hip-Hop!*. Fri., Sept. 6, 9:30 p.m., \$15. Roxie Theater, 3117 16th St., S.F., 863-1087, www.roxie.com.

F!#&ing Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#&ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

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A Funny Night for Comedy: Monthly comedy showcase hosted by Natasha Muse. Second Sunday of every month, 7 p.m., \$10, natashamuse.com. Actors Theatre San Francisco, 855 Bush, S.F., 345-1287, www.actorstheatrestf.org.

Godzilla: Live on Stage! The famous Japanese monster forsakes Tokyo for a new target — San Francisco — in this comical stage adaptation. Starting Sept. 6, Fridays, Saturdays, 8 p.m. Continues through Sept. 28, \$20, godzilla-live.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Hand to Mouth: Farewell Fluty: H2M co-creator James Fluty throws himself a comedic going-away party with help from Samson Koletkar and Trevor Hill. Fri., Sept. 6, 10 p.m., \$5-\$8, handtomouthcomedy.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveyssf.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Monday Happy Hour Comedy: Cara Tramontano hosts this free monthly stand-up showcase. Second Monday of every month, 7 p.m., free/donation, mondayhappyhourcomedy.com. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyale-sf.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

Nick Palm's Comedy Royale: First Wednesday of every month, 8 p.m., free, facebook.com/ComedyRoyale. Cafe Royale, 800 Post, S.F., 441-4099, www.caferoyale-sf.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

The Purple Onion at Kells: New Talent Showcase: Tuesdays-Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

The Purple Onion at Kells: Purple Onion Pros: Tuesdays-Thursdays, 8 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, S.F., www.kellsirish.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Talkies: A comedy/multimedia event featuring stand-up routines by Scott Simpson, Kyle Mizono, Brandie Posey, Brendan McGowan, Anna Seregina, George Chen, and Land Smith, plus films by Tavon Bolourchi and Nicole Calasich. Fri., Sept. 6, \$10, talkiesshow.tumblr.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Tony Rock: Sept. 5-8, \$18.50-\$23.50. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscmedy.com.

Will Durst: BoomeRaging: From LSD to OMG: Tuesdays, 8 p.m. Continues through Oct. 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

DANCE - PERFORMANCES

Juncal Street: Featuring modern flamenco dance performances by Manuel Gutierrez and Fanny Ara, with music by Jason McGuire, Jose Cortes, Joey Heredia, and Tim Lefebvre. Wed., Sept. 4, 8 p.m., \$20-\$25, juncalstreet.com. Yoshi's San Francisco, 1330 Fillmore, S.F., 655-5600, www.yoshis.com.

Padme: The Lotus in Asian Mythology: Bharatanatyam dance performance by Shreelata Suresh and Vishwa Shanathi Dance Company. Sat., Sept. 7, 8 p.m.; Sun., Sept. 8, 7 p.m., \$15-\$25. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

Take 5: Choreographic works in progress by Elizabeth Castaneda, Hilary Palanza, and LEVYdance. Fri., Sept. 6, 5 p.m., \$5. ODC Theater, 3153 17th St., S.F., 863-6606, www.odctheater.org.

Traditions: Bharatanatyam dance performance by Ganesh Vasudeva. Fri., Sept. 6, 8 p.m., \$20. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

FASHION AND STYLE

Autodesk Design Night: Designistas: An evening of presentations exploring the role of technology in the future of fashion and style, including a fashion show presented by Mélange. Thu., Sept. 5, 6-10 p.m. Autodesk Gallery, One Market, S.F., 356-0700, usa.autodesk.com/gallery.

Fashion Forward NightLife: Featuring fashion showcases by local designers Ken Chen, Daniel Chimowitz, Lan Jaenicke, Lucien Shapiro, Sara Shepherd, and Camelia Skikos, plus music by DJs Jaysonik and Chris Orr, textile displays, live patch-making, and more. Thu., Sept. 5, 6-10 p.m., \$10-\$12. California Academy of Sciences, 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

J.D. 'Okhai Ojeikere: Sartorial Moments and the Nearness of Yesterday: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Oct. 13, \$5-\$10. Museum of the African Diaspora, 685 Mission, S.F., 358-7200, www.moadsf.org.

FESTIVALS

10th Annual Architecture and the City Festival: With a theme of "Unbuilt San Francisco," this year's installment of the annual architecture/urban planning fest includes design exhibitions, walking tours, home tours, lectures, films, family programs (e.g., a sandcastle building class), a photo scavenger hunt,

and other activities for anyone interested in the impact of our built environment. Through Sept. 30, archandcity.org. Multiple San Francisco Locations, multiple addresses, S.F.

22nd Annual San Francisco Fringe Festival: 36 different theater companies present more than 150 performances during this two-week showcase of new theatrical works. See the festival website for synopses and show schedules. Sept. 6-21, \$10-\$12.99 per show, sf fringe.org. Exit Theatre, 156 Eddy, S.F., 673-3847, www.theexit.org.

22nd Annual iVivaFest!: The monthlong Mexican heritage festival returns to many venues throughout San Jose, with events including music/dance workshops at the Tech Museum (Aug. 31-Sept. 2), Romance of Mexico gala concert at the SAP Center (Sept. 7), Jose Guadalupe Posada art exhibit at the Mexican Consulate (Sept. 13-Dec. 30), Mariachi Mass at the Cathedral Basilica of St. Joseph (Sept. 15), a concert headlined by Latin electronic band Kinky at the San Jose Civic Auditorium (Sept. 28), and much more. Through Sept. 28, vivafest.org. Multiple Bay Area Locations, S.F.

INTCHE: International Cannabis & Hemp Expo: Pro-medicinal marijuana festival featuring the third annual INCHE Connoisseurs Cup cannabis competition, plus food, music, and more. Sat., Sept. 7, 10 a.m.-9 p.m., \$20 advance, intche.net. Civic Center Plaza, Larkin, S.F.

Second Annual Bay Area Chamber Music Festival: Classical Revolution throws a monthlong festival at venues throughout the region — including Revolution Cafe (of course), Red Poppy Art House, Salle Pianos, S.F. Community Music Center, Emerald Tablet, Duende, Yoshi's Oakland, Awaken Cafe, Mill Valley Public Library, and many more — featuring some of the Bay Area's finest chamber music performers. Through Sept.

30, classicalrevolution.org. Multiple Bay Area Locations, S.F.

LITERARY EVENTS

Andrew Sean Greer: The 2005 California Book Award winner presents his new novel, *The Impossible Lives of Greta Wells*. Tue., Sept. 10, 6 p.m., \$15. Mechanics' Institute Library, 57 Post, S.F., 393-0100, www.milibrary.org.

Babylon Salon: The S.F. reading and performance series' autumn event includes writers Dean Rader, Ben Loory, Mark Morford, Anita Barrows, and Lindsay Tam Holland. Sat., Sept. 7, 7 p.m., free. Cantina, 580 Sutter, S.F., 398-0195, www.cantinasf.com.

Gene Luen Yang: The Eisner Award-winning author/artist celebrates the release of his graphic novels *Boxers* and *Saints* with book signings and in-store sketchings. Tue., Sept. 10, 5 p.m., free. Green Apple Books, 506 Clement, S.F., 387-2272, www.greenapplebooks.com.

Italian-American Writers Read Their Work: Berkeley City College's Laura Ruberto hosts Giovanna Capone, Jennifer Lagier Fellguth, Paul Fericano, George Guida, Tommi Avicelli Mecca, and James Tracy. Sun., Sept. 8, 2 p.m., free. Bird & Beckett, 653 Chenery, S.F., 586-3733, www.birdbeckett.com.

J.D. McClatchy: Litquake presents the author/librettist in conversation with David Wiegand, discussing the perils and pitfalls of adapting Stephen King's novel *Dolores Claiborne* for the San Francisco Opera stage. Mon., Sept. 9, 7 p.m., free, litquake.org. Glass Door Gallery, 245 Columbus Ave., S.F., 500-2271, www.glassdoorgallery.com.

Laura Shufan & R. Erica Doyle: Free poetry readings on the SFSU campus. Thu., Sept. 5, 4:30 p.m., free. Poetry Center,



THU 9/5

▼ VISUAL ART

WOLF DREAMS

Artist Tomoko Konoike's first exhibition at the Wendi Norris Gallery, "Earthshine," will feature the artist's works in various media: drawing, sculpture, animation, and a painted byobu, a traditional Japanese folding screen. Konoike, who studied and works in Tokyo, is especially known for her intricate and mesmerizing depictions of wolves, which

are extinct in Japan. Recently, her works have come to incorporate the themes of death, development, and decay, primarily in response to Japan's recent earthquake and tsunami disaster. Often surreal, her work explores the blurred distinctions between humans, animals, and landscape, guiding her audience through a simultaneously serene

and disorienting alternate reality meant in part to convey the collective conscience. "Tomoko Konoike: Earthshine" begins with a reception Thursday night at 6 p.m. at the Wendi Norris Gallery, 161 Jessie St., S.F. The exhibition then continues to run through Oct. 26. 346-7812; gallerywendi-norris.com. EMILIE MUTERT

1600 Holloway, S.F., 338-2227, www.sfsu.edu/~poetry.

Lucy Corin: Reading from her new short story collection, *One Hundred Apocalypses and Other Apocalypses*. Mon., Sept. 9, 7:30 p.m., free. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Moon Babes Tour: Book release party for Rhiannon Argo's new novel, *Girls I've Run Away With*. Kat Marie Yoas and Tamara Llosa-Sandor also perform. Thu., Sept. 5, 7:30 p.m., free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley, 510-649-1320, www.pegasusbookstore.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, S.F., www.paxtongate.com.

Poetry Tuesday: Lunchtime readings at Jessie Square featuring Nancy Deutsch and TODCO Creative Writing Class students. Tue., Sept. 10, 12:30 p.m., free. Yerba Buena Gardens, Fourth St. & Mission, S.F., 284-9589, www.yerbabuenagardens.com.

Portuguese Artists Colony: Little Fish: Alia Volz hosts readings by Zahra Noorbakhsh, J. Ryan Stradal, Zarina Zabriski, and Mithoni Kiarie. Sun., Sept. 8, 5 p.m., \$5-\$10. Make-Out Room, 3225 22nd St., S.F., 647-2888, www.makeoutroom.com.

Sunset Book Group: Reading club. First Wednesday of every month, 7 p.m., free. Sunset Branch Library, 1305 18th Ave., S.F., 753-7130, www.sfpl.org.

Theron Humphrey & Maddie: The author (Humphrey) and his coonhound pal (Maddie) present their photo book *Maddie on Things: A Super Serious Project About Dogs and Physics*. Sun., Sept. 8, 2 p.m., free, maddieontour.com. The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

Wild Girls Mother + Daughter Book Club: Second Sunday of every month, 1 p.m., free. Books Inc./Laurel Village, 3515 California, S.F., 221-3666, www.booksinc.net.

Word/Play: Parlor Games for Rusty English Majors: Amy Stephenson hosts two teams of three writers as they compete for points in silly games custom made for lit fiends and logophiles. Fri., Sept. 6, 7 p.m., \$10 (includes drinks). The Booksmith, 1644 Haight, S.F., 863-8688, www.booksmith.com.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, S.F., 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. In a New Light: The Asian Art Museum Collection: A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. The Cyrus Cylinder and Ancient Persia: A New Beginning: This historical document — a clay cylinder inscribed with Babylonian cuneiform in the year 529 B.C.E. — marks the beginning of the Achaemenid Empire and is renowned for its statements of religious tolerance. The cylinder is also accompanied by 16 rare regional artworks from the era. Tuesdays-Sundays. Continues through Sept. 22. \$5-\$12. In the Moment: Japanese Art from the Larry Ellison Collection: Over 60 traditional Japanese artworks — including sculpture, screens, paintings, metalwork, armor, and more — on loan from the Oracle CEO. Tuesdays-Sundays, 10 a.m.-5 p.m. Continues through Sept. 22. 200 Larkin, S.F., 581-3500, www.asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, S.F., 399-9626, www.thebeatmuseum.org.

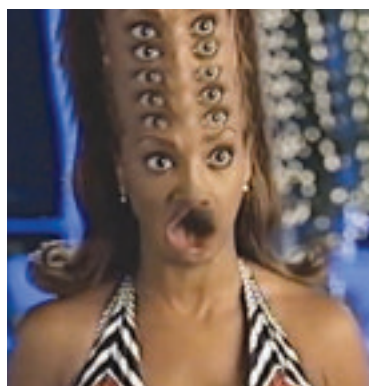
Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, S.F., 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. Fragile Planet: Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays-Fridays. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Built for Speed: Take a look at the fastest fish and marine animals, including models of a sailfish, mako shark, yellowfin tuna, and Humboldt squid, plus a 45-foot-long America's Cup racing boat. Through Sept. 29. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the

Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. Fashion Forward NightLife: Featuring fashion showcases by local designers Ken Chen, Daniel Chimowitz, Lan Jaenicke, Lucien Shapiro, Sara Shepherd, and Camelia Skikos, plus music by DJs Jaysonik and Chris Orr, textile displays, live patch-making, and more. Thu., Sept. 5, 6-10 p.m. \$10-\$12. Family Nature Crafts: Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

Cartoon Art Museum. Superman: A 75th Anniversary Celebration: With the new *Man of Steel* movie in theaters this summer, the CAM takes a look back at the iconic character's previous 75 years with an exhibit that includes classic original comic art, vintage movie posters, costumes, memorabilia, and more. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Sept. 8. \$3-\$7. The Thrilling Adventure Hour: Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Oct. 20. \$3-\$7. 655 Mission, S.F., 227-8666, www.cartoonart.org.

Conservatory of Flowers. Butterflies & Blooms: Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through Oct. 20. \$2-\$7. 100 John F Kennedy Drive, S.F., 666-7001, www.conservatoryofflowers.org. >>



FRI 9/6

▼ FOUND FOOTAGE

SOME KIND OF TERRIBLE

The *Everything Is Terrible!* crew is bringing two new startlingly bad found video compilations to the Roxie this week. Catch the double feature of *Comic Relief Zero!* and *EIT! Does The Hip-Hop!*, and be amazed at the horrendous jokes, ridiculous rapping, low-quality video, and the very fact that someone made any of this in the first place. Only the EIT could curate and compile these collections, which end up being some of the funniest, strangest, and most aurally and visually offensive videos you could ever hope to see. Expect to see such godawful delights as talent-challenged ventriloquists, horrifically racist stand-up comedians, and ridiculous kids rapping about chicken nuggets or something. And the EIT crew, self-described as “fur-covered, glitter-smothered,” will be there to present the videos with their particular brand of flair.

Everything Is Terrible! Two Headcleaners and a Microphone screens at the Roxie Theater, 3117 16th St., S.F., Friday at 9:30 p.m. Tickets are \$15. 863-1087 or roxie.com. EMILIE MUTERT

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Contemporary Jewish Museum. Beyond Belief: 100 Years of the Spiritual in Modern Art: The CJM and SFMOMA co-present a selection of works — including paintings, photographs, sculpture, video, and more — representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few of the artists on display. Mondays, Tuesdays, Thursdays-Sundays. Continues through Oct. 27. \$5-\$12. www.sfmoma.org. Beat Memories: The Photographs of Allen Ginsberg: Includes portraits of William S. Burroughs, Neal Cassady, Gregory Corso, Jack Kerouac, and other cultural cohorts by the hugely influential poet. Mondays, Tuesdays, Thursdays-Sundays. Continues through Sept. 8. \$5-\$12. Black Sabbath: The Secret Musical History of Black-Jewish Relations: An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. Drop-in Art Making: Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. 736 Mission, S.F., 655-7800, www.thecjm.org.

de Young Museum. The Errand of the Eye: Photographs by Rose Mandel: Historical overview featuring photographic landscapes, nature studies, and portraits, including works from her original 1954 *Errand of the Eye* exhibit at the Legion of Honor. Tuesdays-Sundays. Continues through Oct. 13. Friday Nights at the de Young: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free-. 50 Hagiwara Tea Garden Drive, S.F., 750-3600, www.deyoungmuseum.org.

Exploratorium. Permanent Galleries: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Exploratorium After Dark: Leave the kids at home — this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. \$10-\$15. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier

15, S.F., 528-4360, www.exploratorium.edu.

Fort Mason. Outdoor Exploratorium: Outdoor art and science exhibit. Daily. free. 38 Fort Mason, S.F., 345-7500, www.fortmason.org.

GLBT Historical Society. Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, S.F., 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. Letters: 1938-1946: Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, S.F., 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. Darren Waterston: A Compendium of Creatures: These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through

Dec. 29. \$6-\$10. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Daily. Impressionists on the Water: Over 80 nautically themed paintings by Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, and others. Tuesdays-Sundays. Continues through Oct. 13. \$6-\$10. 100 34th Ave., S.F., 750-3600.

San Francisco Main Library. Digging Deep: Underneath San Francisco Public Library: Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, S.F., 557-4400, www.sfppl.org.

Mexican Museum. An Inspired Gift: The Rex May Collection of Popular Art: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, S.F., 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. Gordon Parks: Photographs at His Centennial: Retrospective exhibition featuring some of the African American photographer's most iconic and socially important work. Wednesdays-Fridays, Sundays. Continues through Sept. 29. J.D. 'Okhai Ojeikere: Sartorial

Moments and the Nearness of Yesterday: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Oct. 13. \$5-\$10. 685 Mission, S.F., 358-7200, www.moadsf.org.

Oakland Museum of California. Above and Below: Stories of Our Changing Bay: An interactive, multidisciplinary exhibition about the physical changes undergone by the San Francisco Bay over the past 6,000 years. Through Feb. 23, 2014. \$6-\$12. Peter Stackpole: Bridging the Bay: Black-and-white photographs chronicling the construction of the original Bay Bridge in the 1930s. Through Jan. 26, 2014. \$6-\$12. 1000 Oak, Oakland, 510-238-2200, www.museumca.org.

The Presidio Trust. Welcome to the Presidio: Two galleries — "Presidio Milestones" and "The Next Chapter: Creating a Future from Our Past" — illustrate the Presidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues >>

SAT 9/7

LIT

BASEMENT POETRY

If the phrase "poetry in a public basement" is enough to get you going, you'll be delighted to learn of **Babylon Salon's** quarterly series in the swank Cantina, a Latin-inspired bar that makes all-fresh handcrafted cocktails and has an event space downstairs. As always, the fall installment features a little of everything: *New York Times* bestselling author of *Go the F*ck to Sleep* Adam Mansbach will join poet Dean Rader and writer of fabu-

list fiction Ben Loory (*Stories for Night-time and Some for the Day*). Perhaps strangely, the words "rollicking" and "intimate" are both good ways to think of the series. "I always love being paired with prose writers," Rader says. "Poems can be viewed through a story lens or a narrative lens; fiction can be viewed through a more lyrical or poetic lens. I think it helps both genres." Also reading will be poet and translator Anita Barrows and L. Tam Holland.

Babylon Salon starts at 7 p.m. at Cantina, 680 Sutter St., S.F. Free; call 398-0195 or visit babylonsalon.com. **EVAN KARP**

Adam Mansbach



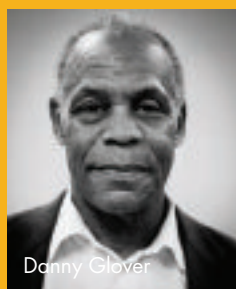
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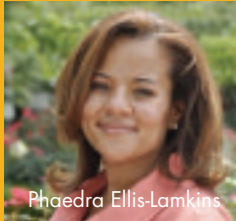
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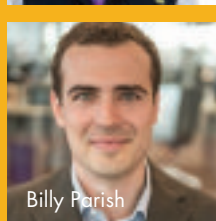
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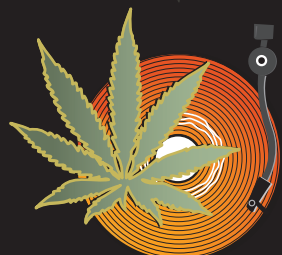
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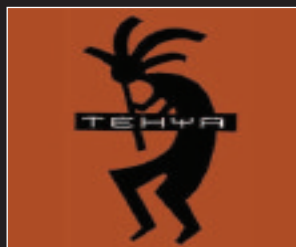
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BAY-GUARDIAN

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SAT 9/7

▼ PHOTOGRAPHY

VISIONS ON THE EDGE

Charles Gatewood has spent a lifetime photographing the edges of his surroundings. Instead of Bob Dylan on stage in all his glory in the 1960s, Gatewood captured Dylan sitting down with a cigarette. Instead of Wall Street big-wigs showing off in the 1970s, Gatewood captured anonymous bankers walking along the streets to their Wall Street jobs. And so it went for the San Francisco photographer, who has spent five decades in his chosen profession. **“Charles Gatewood: 50 Years”** — open-

ing Thursday, Sept. 5, at Robert Tat Gallery, with a reception and book signing on Saturday, Sept. 7, 3-5 p.m. — is a retrospective of all the nooks and crannies that Gatewood has entered in his life, including the underground sex scenes that Gatewood documented with authority. In person, Gatewood is as interesting as his photographs — a dynamic that’s often missing for well-known image-makers. But, then, Gatewood has always been an exception to the rule.

“Charles Gatewood: 50 Years” runs through Nov. 30 at Robert Tat Gallery, 49 Geary, S.F. Free; call 781-1122 or visit roberttat.com. JONATHAN CURIEL



through Dec. 31. Free. 103 Montgomery St., S.F., 561-5300, www.presidio.gov.

Randall Museum. Drop-in Family Ceramics Workshop: Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. Drop-in Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, S.F., 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. Michael Cooper: A Sculptural Odyssey, 1968-2011: Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. Rebecca Hutchinson: Affinity: Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. Arline Fisch: Creatures from the Deep: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. 2569 3rd St., S.F., 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. Rebar: Kaleidoscope: A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. First Impressions: Free First Thursdays: Check out a world of art and film with free entry to the Berkeley Art Museum/Pacific Film Archive each month. First Thursday of every month, 11 a.m. Free. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

The Walt Disney Family Museum. Water to Paper, Paint to Sky: The Art of Tyrus Wong: Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of *Bambi* and other classic family films. Mondays, Wednesdays-Sundays. Continues through Feb. 3. Camille Rose Garcia: Down the Rabbit Hole: 40 works based on Lewis Carroll’s Alice stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few *Alice in Wonderland* concept paintings by Disney artist Mary Blair. Mondays, Wednesdays-Sundays. Continues through Nov. 3. \$12-\$20. www.waltdisney.org/garcia. 104 Montgomery, S.F., 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. Kota Ezawa: Boardwalk: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ — the destruction of which became an iconic image of Hurricane Sandy’s wrath — constructed in the YBCA’s Third Street courtyard. Through Nov. 30, 2015. Free. Want.Here.You.Now.: Multi-disciplinary installations by Kenneth Lo, Ana Teresa Fernandez, and Jennifer Locke. Thursdays-Sundays. Continues through Sept. 25. Free. Migrating Identities: Eight cross-cultural artists — Michelle Dizon, Ala Ebtakar, Naem Mohaiemen, Meleko Mokgosi, Wangechi Mutu, Yamini Nayar, Ishmael Randall Weeks, and Sava Woolfolk — explore and express the fluid nature of their emigrant identities. Thursdays-Sundays. Continues through Sept. 29. \$8-\$10. 701 Mission, S.F., 978-2787, www.ybca.org.

POETRY AND SPOKEN WORD

16th and Mission Poetry Slam: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, 16thmission.com. 16th St. BART Station, 2000 Mission St., S.F.

Fireside: School Days: Featuring storytellers Jake Arky, Joe Loya, Josh Cereghino, Chris Beck, Craig McLaughlin, and more. Wed., Sept. 4, 8 p.m., \$10, firesidestorytelling.com. Jellyfish Gallery, 1286 Folsom, S.F.

Holla Back: Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, www.eastsideartsalliance.com.

Laura Shufan & R. Erica Doyle: Free poetry readings on the SFSU campus. Thu., Sept. 5, 4:30 p.m., free. Poetry Center, 1600 Holloway, S.F., 338-2227, www.sfsu.edu/~poetry.

The Moth StorySLAM: Dan Kennedy hosts this monthly gathering of raconteurs at which 10 volunteers are randomly chosen to tell a five-minute tale. Second Monday of every month, 7 p.m., \$8-\$16, www.themoth.org. Rickshaw Stop, 155 Fell, S.F., 861-2011, www.rickshawstop.com.

Poetry Tuesday: Lunchtime readings at Jessie Square featuring Nancy Deutsch and TODCO Creative Writing Class students. Tue., Sept. 10, 12:30 p.m., free. Yerba Buena Gardens, Fourth St. & Mission, S.F., 284-9589, www.yerbabuenagardens.com.

SPORTS - SPECTATOR

America’s Cup Finals: Best-of-17 series to determine this year’s winner of the iconic silver yachting trophy. Sat., Sept. 7, 1:10 & 2:10 p.m.; Sun., Sept. 8, 1:10 & 2:10 p.m.; Tue., Sept. 10,

1:10 & 2:10 p.m.; Thu., Sept. 12, 1:10 & 2:10 p.m.; Sat., Sept. 14, 1:10 & 2:10 p.m.; Sun., Sept. 15, 1:10 & 2:10 p.m.; Tue., Sept. 17, 1:10 & 2:10 p.m.; Thu., Sept. 19, 1:10 & 2:10 p.m.; Sat., Sept. 21, 1:10 p.m. Marina Green Park, 310 Marina, S.F., 831-2700, www.sfgov.org.

Hoodslam: Monthly spectacle of amateur-wrasslin’-slash-chaos that warns: “Do not bring your f’n kids!” First Friday of every month, 9 p.m., \$10, birdswillfall.com. Oakland Metro Operahouse, 630 Third St., Oakland, 510-763-1146, www.oaklandmetro.org.

Professional Bull Riders: Built Ford Tough Series: For two impossible nights at this Oakland rodeo, you will actually see the letters PBR and not find a hipster anywhere nearby. Fri., Sept. 6, 8 p.m.; Sat., Sept. 7, 7 p.m., \$15-\$100 advance. Oracle Arena, 7000 Coliseum, Oakland, 510-569-2121, www.coliseum.com.

San Francisco 49ers vs. Green Bay Packers: 2013 season opener (and the beginning of the end for the ‘Stick). Sun., Sept. 8, 1:25 p.m., \$79-\$414.80 advance, 49ers.com. Candlestick Park, 602 Jamestown, S.F., 467-1994.

San Jose Earthquakes vs. Philadelphia Union: The Quakes desperately try to keep their playoff hopes alive in a battle against an Eastern Conference foe. Sun., Sept. 8, 8 p.m.,



SUN 9/8

▼ FILM

ROUND THE CHIMNEY, SING IN TIME

Movie sing-alongs are great events to gather with other people who won’t find it annoying when you recite lines and loudly sing over the sounds of the famous talented actors, and what better movie to sing along with than *Mary Poppins*? Bring your never-ending carpetbag or your chimney-sweep tool and become whatever Poppins-world character you’ve always imagined yourself becoming.

Hosted by Laurie Bushman & Friends at the Castro Theatre, this *Mary Poppins* sing-along will feature the Technicolor film with subtitles so you can belt out the “Supercali” song without missing a single nonsense syllable. Everyone in the audience will be given a goody-bag, and if you want to really get into character by dressing up, it’s doubtful you’ll be the only one.

Sing-Along Mary Poppins will take place Friday at 7 p.m. at The Castro Theatre, 429 Castro St., S.F. General admission tickets are \$15. Additional screenings will also be held Saturday and Sunday at 2 p.m. and 7 p.m. 621-6120; castrotheatre.com/singalong. EMILIE MUTERT

\$22-\$56. Buck Shaw Stadium, 500 El Camino Real, Santa Clara, 408-554-5550.

Third Annual Bill Graham Tribute Night: Special event ticket holders receive a commemorative poster by Frank Wiedemann, artist for The Fillmore. Fri., Sept. 6, 7:15 p.m. AT&T Park (Giants’ Ballpark), 24 Willie Mays Plaza, S.F., 972-1800, www.sfgiants.com.

THEATER

22nd Annual San Francisco Fringe Festival: 36 different theater companies present more than 150 performances during this two-week showcase of new theatrical works. See the festival website for synopses and show schedules. Sept. 6-21, \$10-\$12.99 per show, sfringe.org. Exit Theatre, 156 Eddy, S.F., 673-3847, www.theexit.org.

A Match Made in Hell: A new musical comedy written and directed by Max and Nicholas Weinbach, respectively. Fridays, Saturdays, 8 p.m. Continues through Sept. 14, \$15-\$20, matchmadeinhellmusical.com. Bindlestiff Studio, 185 6th St., S.F., 255-0440, www.bindlestiffstudio.org.

Acid Test: The Many Incarnations of Ram Dass: Starting Sept. 6, Fridays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Oct. 12, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

After the Revolution: The Bay Area premiere of Amy Herzog’s family drama about Marxism, memories, and disillusionment. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 & 7 p.m.; Tuesdays, 7 p.m. Continues through Sept. 29, \$32-\$60. Aurora Theatre Company, 2081 Addison, Berkeley, 510-843-4822, www.auroratheatre.org.

Beach Blanket Babylon: Steve Silver’s musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, S.F., 421-4222, www.beachblanketbabylon.com.

Can You Dig It? The ‘60s – Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Sept. 8, \$15-\$50, themarsh.org. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Godzilla: Live on Stage! The famous Japanese monster forsakes Tokyo for a new target — San Francisco — in this comical stage adaptation. Starting Sept. 6, Fridays, Saturdays, 8 p.m. Continues through Sept. 28, \$20, godzilla-live.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, S.F., 776-1747, www.boxcartheatre.org.

Hitcher: The riders on the storm from 99 Stock Productions present their adaptation of Jim Morrison’s screenplay *The Hitchhiker (An American Pastoral)*. Thursdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Sept. 8, \$15, 99stockproductions.org. The Thick House, 1695 18th St., S.F., 401-8081, www.thickhouse.org.

In Friendship: Stories by Zona Gale: Lighthearted early 20th century Americana tales adapted for the stage by the Word for Word Performing Arts Company. Wednesdays, Thursdays, 7 p.m.; Fridays, Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Sept. 8, \$30-\$50. Z Below, 470 Florida St., S.F.

Macbeth: Kenneth Kelleher directs these Free Shakespeare in the Park performances starring Michael Ray Wisely in the title role. Saturdays, Sundays, 2 p.m. Continues through Sept. 15, free, sfshakes.org. Presidio Parade Grounds, Lincoln & Montgomery, S.F.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Sacred Candy: Summer Puppet Tour 2013: Jawbone Puppet Theater and the Poncili Company join forces for an evening of bizarre performances. Wed., Sept. 4, 8 p.m. Artists’ Television Access, 992 Valencia, S.F., 824-3890, www.atastite.org.

The Scion: Solo show about “murder, privilege, and sausage” by Brian Copeland. Starting Sept. 6, Fridays, 8 p.m.; Saturdays, 5:30 p.m. Continues through Oct. 26, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

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TUE 9/10

▼ THEATER

CLOWNING AROUND

Genie and Audrey's Dream Show draws its material from two distinctly different art forms: circus and poetry. Genie Cartier, who started the show with longtime friend and clown Audrey Spinazola, has an MFA in creative writing from SF State, and trained at the San Francisco Circus Center throughout her formative years. She's been mixing the disciplines ever since. "My thesis was called 'circus poems' — it was all about growing up in the circus, and some of those poems are in the show," she says. But the literary tone doesn't make the show stuffy, or dilute the irreverence of Spinazola's



clowning. Their website refers to the *Dream Show* as "a very, very serious work of art," with "terrible jokes." It also features testimonials from such luminaries as Cartier's boyfriend, and Spinazola's mom. As for the show itself, it pulls off the unique trick of having no real plot, but remaining entertaining. What story there is, centers around two girls who fall asleep and dream of having a circus.

Genie and Audrey's Dream Show starts at 2:30 p.m. (and plays through Sept. 20) at the Exit Theater, 156 Eddy St., S.F. Tickets are \$10-\$12.99; call 931-1094 or visit genieaudrey.com. **DEVIN HOLT**

Game Changer.

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Julien Hoffschir

From Fringe to Center

Four shows to see at the Exit's annual festival.

BY LILY JANIAK

Playwright and longtime San Francisco Fringe Festival participant Lee Brady is well known in the Bay Area for her staunch feminism, both because of the content of her work and because she's a co-founder of 3Girls Theatre, which is dedicated to producing women's plays. But for **Random Acts of Love**, her show at this year's Fringe, she's written two very short plays and a musical interlude that all center on men. "I think they're funny and that they need sympathy," she says of her characters. "They just don't have a clue." Then, giggling, she jokes that "it's mean" to write people this way.

The first scene, "Sunday Lovers," features five San Francisco men of a range of

ages all sitting on stools telling their stories. But even the eldest is pitifully ill-equipped for the world, complaining that, without his wife around, he can't even boil an egg. The musical interlude is also about an older S.F. gent, this one with a Schwinn bicycle that Supremes-style back-up singers tell him he's "too old to ride." In the final scene, "BART Train to Antioch," Brady takes a more serious turn with a scene about a white actor on BART who, initially put off by a rowdy black couple, ends up taking stage-like direction from the man.

World-traveling self-described song-and-dance man Movin Melvin Brown also explores racism in his piece, **A Man, A Magic, A Music**, which at the time of our interview was at the Edinburgh Fringe in Scotland. The show traces Brown's life through the history of black popular music. Growing up

Movin Melvin Brown takes us through one man's history of black popular music.

in Cincinnati in the 1950s, Brown says he benefited from a record label that moved into town to record black artists, putting them on the radio for the first time. "At a very young age, I was running out the window of the house to go to night clubs," he says. "I was too young to be there, but I could always talk to the band and ask if I could sing with them. I had my own doo-wop group when I was eight years old, and we did a couple of church things. Then, when I was 12, we could open for shows." Brown opened for artists like the Four Tops, James Brown, B.B. King, and Little Stevie Wonder. In that time, Brown says, "there was a line that was drawn" out of racism. "And when you're an entertainer, you get to step across the line."

The San Francisco-based company Rapid Descent also weaves music into its storytelling at this year's Fringe, but here the interpolation is a more unusual choice. The company is adapting the first half of

Macbeth into **Macbeth — Limited Edition**, a years-in-the-making physical theater performance with music. An even shorter version of the show played most recently at foolsFURY's Factory Parts; the company is gradually expanding the piece to cover all of Shakespeare's tragedy. Composer, music director, and performer Aaron Priskorn has created a complex soundscape for the piece, complete with trumpet, loop station and a densely layered, constantly shifting choral sequence, while stage director Megan Finlay makes the staging rough-and-tumble. In particular, her version of the banquet scene, in which the ghost of Banquo haunts Macbeth, is like a wrestling match; her three weird sisters all have their own unique physicalities, shape-shifting to become other characters.

Evangeline Crittenden's Fringe show is adapted from another source as well. **Philia** comes from "Philematophilia," a short story by Crittenden's friend Traci Chee, who has commissioned different kinds of artists — an illustrator, a filmmaker, and now Crittenden — to create a new piece inspired by each story in her collection. "There's a collection of work around her work," says Crittenden, a local performance artist.

Crittenden describes the musical as a combination of the stories of King Midas, *The Scarlet Letter* and *Glee*. Set in both a fairytale world and a modern-day high school, the show follows Helena (Derricka Smith), who, Crittenden says, "has this magical touch where whoever she kisses has this magical transformation. But all that happens to her is that she gets labeled for kissing all these people. She doesn't have any transformation. People notice her promiscuity." For Crittenden, while the show has "a lightness and a sense of humor," it also delves into the deeper issues of "gender, slutshaming, and our motives for partnerships."

These are just four of the 36 shows in the festival, which this year runs for three weekends instead of the usual two, giving audiences even more of an opportunity to partake in that quintessential Fringe activity: throwing recommendations to the wind and stumbling across something wonderful — and weird.

The 2013 San Francisco Fringe Festival

Runs Sept. 6-21 at the Exit Theatre, 156 Eddy St., S.F. \$10-\$12.99; 673-3847 or sffringe.org.

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Film

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OPENING

Adore By what turn of fate of freewill or deluded self-indulgence, *Adore* asks, might two attractive fortysomething women, lifelong friends and neighbors in a posh Australian beach town, decide to take each other's sons as lovers? "They're like young gods," says Roz (Robin Wright) to bestie Lil (Naomi Watts) of the strapping lads, seen magnificently maneuvering their surfboards. She's not wrong. Plus, Lil's a widow, and Roz's husband (Ben Mendelsohn) has drifted away. Soon enough Lil's son Ian (Xavier Samuel) and Roz get it on; Roz's son Tom (James Frecheville), in turn, takes up with Lil. Then it gets interesting, or is meant to: The women mutually decide to keep going. It's not only about resisting the advance of age. It's about taking their friendship into new territory, sharing and sharing alike. *Adore* was adapted from Doris Lessing's novella by French director Anne Fontaine, best known for *Coco Before Chanel*, and writer Christopher Hampton, best known for *Dangerous Liaisons*. What's shocking here is not any presumed perversity — that's in the eye of the beholder anyway — but the degree to which Watts and Wright, each at the top of her game, pull it off. (J.K.)

Far Out Isn't Far Enough: The Tomi Ungerer Story Brad Bernstein's mesmerizing documentary reintroduces the beloved illustrator and author of children's books whose ventures into vicious political satire and very kinky erotica ran afoul of American propriety, setting his career back by nearly a quarter century. Self-evidently a master, Ungerer has a light touch with weighty absurdity. Here, Maurice Sendak is on record lauding him for craziness and bravery — for being "not respectable at all." In Bernstein's vivid portrait, Ungerer does a lot of talking, and a lot of drawing. He says he's driven by fear of life, but also that he's insatiably curious. Then he says, "I am full of contradictions, and why shouldn't I be?" He's a great artist and a great documentary subject for the same reason: He has real humility but no fake shame. (J.K.)

I Give It a Year Getting married while in the flush of the new relationship energy — and, worse, believing the feeling will last — is the mistake made by Nat (Rose Byrne) and Josh (Rafe Spall) in Dan Mazer's *I Give It a Year*, a British comedy that is both hilariously profane and unapologetically skeptical about the institution of marriage. Having no business being married to each other, Nat and Josh quickly head for a *Before Midnight*-style meltdown. The screenplay is sharp and fast-moving, never missing an opportunity for a sight gag or dirty joke — a classy dirty joke, of course, being English and all — but it's Anna Faris who steals *I Give It a Year*, in an all-too-rare role that downplays her sexuality while emphasizing her charisma and comic timing. (S.C.)

Touchy Feely Lynn Shelton, before this the maker of *Humpday* and *Your Sister's Sister*, has a great knack for modest movies that are just high-concept enough. Shelton's *Touchy Feely* springs from a strong comedic hook: Just as a free-spirit massage therapist (Rosemarie DeWitt) discovers herself suddenly repulsed by human contact, her otherwise uptight dentist brother (Josh Pais) gets a reputation for a healing touch. In just about anybody else's hands, this would tip over into being too hooky, but Shelton's humane and breezy style lets characters seem like real people and funny moments play as drama as well. With DeWitt and Pais as great as ever out in front, and the supporting cast including Ellen Page, Allison Janney, and Ron Livingston, everybody shines here, and not in a glaring way. Connectedness is the highest concept, and here's the simple, tough question: How does it feel? (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. Julie Perini: Video Diaries & Other Adventures in the Everyday: Experimental short films and documentary videos by the Portland artist. Sat., Sept. 7, 8 p.m. \$6. 992 Valencia, S.F., 824-3890, www.atasite.org.
The Castro Theatre. Sing Along *Mary Poppins*: Sept. 6-8, 7 p.m.; Sept. 7-8, 2 p.m. \$10-\$15. 429 Castro, S.F., 621-6120, www.castrotheatre.com.
Clay Theatre. *The Goonies*: Sept. 6-7, 11:59 p.m. \$9-\$10. 2261 Fillmore St., S.F., 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

The Emerald Tablet. Dominic Angerame: The local experimental filmmaker presents a dozen of his 16mm shorts. Mon., Sept. 9, 7 p.m. \$5. 80 Fresno St., S.F., 500-2323, www.emtab.org.

Opera Plaza Cinemas. *I Give It a Year*: Starting Sept. 6. Daily. *Far Out Isn't Far Enough*: Sept. 6-12. 601 Van Ness Ave., S.F., 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Roxie Theater. *Drinking Buddies*: Daily. *Getever*: Thu., Sept. 5, 9:30 p.m. \$12. geteventhemovie.com.
Spark: A Burning Man Story: Sept. 6-12. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

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▼ Eat

Make Way for Dumplings

Shanghai Dumpling King's still on top of the scene after all these years.

BY ANNA ROTH

Just to reveal my bias upfront: Few things on earth bring me more pleasure than a plate of juicy pork dumplings straight from the steamer, something to keep in mind during my assessment of Shanghai Dumpling King's specialty. The Outer Richmond Chinese restaurant has long been the reigning monarch of the San Francisco soup dumpling scene, and has recently undergone some changes. The original Balboa street location just reopened after a two-month kitchen remodel, and in the meantime, the owners opened a second location on Monterey Street in Sunnyside. Early reports from tipsters and Internet message boards claimed that the original restaurant had "gone downhill" after its expansion and remodel — grumbings that I found without much merit. At both locations I discovered piles of fresh dumplings, helpful service, and happiness.

Shanghai Dumpling King is most famous for its xiao long bao, soup-filled pork dumplings popular in Shanghai that burst like savory Gushers when you bite into them. A good soup dumpling needs to have a wrapper hearty enough to withstand the journey from the bamboo steamer to your mouth, but not one so doughy that it overpowers the delicate flavor of the pork and soup within. The soup dumplings more than lived up to their reputation at the original Richmond spot — they had pliable wrappers puckered at the top like some new species of mollusk, containing a good amount of lightly seasoned broth and sweet pork that harmonized beautifully with the gingery black vinegar dipping sauce. At the Sunnyside location, they were more on the tough side, with not as much soup, a reminder that every second they sit after coming from the steamer counts against them. But despite the less-than-ideal texture, the new location's dumplings still delivered on flavor.

A standard order of 10 xiao long bao just scratches the surface of the Dumpling King's bounty. I marveled at the diversity of wrapper thickness and folding technique on the menu. Spicy pork-and-chive dumplings, steamed pockets of meat and greens in a slick of neon orange chile oil, were more interesting than the boiled pork-and-chive dumplings on their own; those had just-doughy-enough wrappers but fell a little flat despite a gingery kick. Spicy wontons, another menu favorite, had thinner, almost translucent wrappers, and came doused in a spicy peanut sauce that made them seem more Southeast Asian than Chinese — not that we were complaining. Pan-fried pot stickers were large and luscious, with a crispy sear on each side. There are also crab-and-pork-soup dumplings, which had a



Mike Koozmin

strong, fishy taste; I would save \$3 and order a second round of the standard xiao long bao instead.

Dumplings may be the reason to make the trek to the restaurant, and you could happily dine on them alone, but they only make up a small portion of the multi-page menu, which offers a survey of Chinese cuisine (Americanized dishes like General Tso's chicken and egg foo yung sit next to cow stomach and crispy eel). A cursory sampling of the rest of the menu at both locations revealed unremarkable Chinese-American fare; nothing that will change your life or expand your definitions of the cuisine, but certainly better than a place like Panda Express.

Shanghai-style pan-fried noodles were thick-cut, greasy, starchy, and satisfying, a step above your average chow mein. Sautéed green beans came fragrant with garlic, though they could have been fresher at the Balboa location (they had a crunch that suggested a previous stint in the freezer). Honey-glazed beef, a recommendation from a waiter, reminded me of kitschy Hawaiian food from the '50s suburbs: tender hunks of beef in a sweet honey glaze, seasoned with plenty of pepper, and mixed with sautéed red and green peppers. Ma po tofu was the biggest disappointment, with chunks of tofu drowning in chile oil, but that's always a dish hard to get right outside of a Szechuan restaurant. Even if you're stuffed, don't leave without sampling one of the sugar egg puffs, a light, sweet bit of fried dough reminiscent of a beignet.

The remodel of the Richmond location mostly focused on the kitchen. Its two rooms are still no-frills, with white walls and unadorned, numbered tables — not that you care once a bamboo steamer of the soup

Spicy pork and chive dumplings are just one of many to order at Shanghai Dumpling King.

dumplings is placed in front of you. It's cash-only and BYOB, and most nights it's crowded with neighborhood families and dumpling fanatics. In the Sunnyside location, the crowd was mostly Asian, with more than one table ordering their meal in Chinese. It's slightly more upscale, too. There's carpet and an elaborate bamboo display up front, paper lanterns hang from the ceiling, and they take both credit cards (for orders over \$20) and sell Tsing Tao and Sapporo.

With the majority of dishes under \$10, a meal at either location is a bargain as much as a pleasure. Most dumplings are best moments after they're made, or so you tell yourself as you eat one or two more than your appetite allows, and spend the rest of the night trying to dispel the leaden mass of pork and rice dough in your stomach. Though in my experience, too many dumplings is always a mistake worth repeating.

E-mail: Anna.Roth@SFWeekly.com

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Pete Kane

FRESH EATS

▼ Eat

Tu Lan Reopens at Long Last

BY PETE KANE

If you ask long-term San Franciscans what they go to Sixth Street for, almost all of them would say, “Tu Lan!” (For a small percentage, it might be prostitution or drugs.)

After an absence of just over a year, the Vietnamese restaurant beloved by Julia Child and Herb Caen and infamous for its filth and vermin has reopened, with nary a form of pestilence in sight.

The restaurant opens at 11 a.m., every table is filled by 11:02, and by 11:20 the air is smoky, as brusque and sweating servers drop plates at tables with cordless phones wedged between ear and shoulder. It's comforting, and the prices have barely budged, too. Indeed, three can feast for less

Pork and bean curd was the hit of the meal at the revamped Tu Lan.

than \$40.

Imperial rolls (here with rice and pork kebab) were excellent, crisp and peppery. A lemon beef salad was less successful, lacking — in the words of a chef acquaintance — any punch or balance of flavors.

A pork-and-bean-cake dish was the standout, bursting with ginger, the bean cake custard-like through the center. Sour fish soup got mixed reactions (lack of balance again, although the fish was light and flaky) but might have fit better had it arrived first rather than last. Overall, the pork dishes are the best bet, just as at Tu Lan 1.0.

And Julia is still there, relegated to a photocopy of a photocopy at the back of the menu, a secondhand boast from 1981. She's a benevolent totem now. The Tonga Room may have barely changed at all in its recent renovation, but Tu Lan changed exactly enough.

Tu Lan

8 Sixth St., 626-0927. N.B.: Tu Lan closes daily 2:45-4 p.m. for a mid-day cleaning.

▼ FRESH EATS

Notes From a Forager: Abalone Diving on the North Coast

BY ISO RABINS

We'll avoid the tired “you enter into a different world” clichés, but there's something amazing about being underwater on the Sonoma coast. Paddling out into the rough surf, the sun just starting to peek out from the clouds, the wind whipping the ocean into a froth. You're clutching your float, snorkel awkwardly sticking out of your mouth to battle

the spray, legs already tired from the trip, eyes glancing for shark fins...

And then you dive. Down into the dark. You can rarely see the bottom when you dive the Sonoma coast — 10 feet of visibility is a great day (compared to 50 to 60 in more timid regions). But down you go anyway, past the swaying forests of kelp, holding your nose to equalize, mask tightening against your face from pressure, kicking your fins gently as you descend.

It's peaceful down there. No phones, no e-mail, no meetings, no talking; just the bull-whip kelp swaying with the current, the same current that rocks you back and forth. Rays of sunlight flash from the surface, illuminating the rock fish lazily returning to their burrows. You get to the bottom and just sit, looking up through the now-crisp water to the surface, inspecting the algae-sheathed rocks beneath you ... and >> p54

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Notes From a Forager from p53

there it is. An abalone.

All the time you've wasted staring around like an idiot comes into focus. You're short on air, and know that if you go back to the surface, the surf will push you off the spot and you'll never find it again. You only have one shot. Abalone filter feed, so when undisturbed they have a somewhat gentle grip on the rock, but once they're spooked there's no getting them off. You take your abalone iron and gauge (vital equipment: the former an 8-inch flattened length of steel, the latter to make sure the ab is legal size).

You need to measure with one hand, get ready to pop it off with the other, battling the current to stay in place, all the time making sure not to touch it (lest it clamp down). You approach, measure, slip the iron under its shell, and with an outward motion (abalone are hemophiliacs and if you cut them they'll bleed out, making for a not-so-great dinner), you pop it off. Straining to grab it as quickly as you can, you start the now seemingly endless trip back to the surface, lungs screaming for oxygen, as you thrust your way though the kelp into the open air.

Doesn't get any better.

To learn more about the proper permits and rules around abalone diving, visit dfg.ca.gov/marine/sportfishing_regs2013.asp.

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

The Beer Hall: This mid-Market bar and bottle shop is certainly poised to get traffic from the nearby Twitter headquarters. 20 California beers tap, a few wines, and a cool-looking wall plastered in bottle caps. 1 Polk, 800-7416. thebeerhallsf.com.

Bourbon & Beef: Latin fusion moves into Rockridge with this new spot offering the likes of paella, papas fritas with carne asada, and maple, bourbon, and marcona almond-crusted salmon. The cocktail menu has drinks made with pepper vodka, jalapenos, and mangoes. 5634 College Ave., Oakland, (510) 788-4821. bourbonbeef.com.

The Cavalier: Now open in the Hotel Zetta, this 115-seat, upscale restaurant and lounge offers British-themed menu items including steak-and-oyster pie, Sunday roast chicken, and egg and soldiers. There's a main and a side bar with a program that includes "Colony Cocktails," such as The Victorian, with rye whiskey, Earl Grey tea, sweet vermouth, and Madeira. 360 Jessie, 321-6000. thecavaliersf.com.

Pesce: The Polk Street Venetian seafood restaurant relocates to bigger digs in the Castro, bringing small plates and deftly crafted cocktails to the neighborhood. 2223 Market, 928-8025. pescebarsf.com.

Tenroku Sushi: Japantown's Kinokuniya Mall now has a new conveyor-belt sushi establishment, from the owner of Sushi Raw. 1825 Post, Ste 215, 673-1328.

Tamashisoul Sushi Bar: This self-consciously hip sushi bar from the owners of Sudachi has soju cocktails, a DJ spinning soul, and a long sushi, sashimi, and small-plates menu with an emphasis on creative rolls. 1849 Union St., 346-1849.

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Oaklandia

BY KATY ST. CLAIR

For me, homegrown Oakland businesses have a "Let's put on a show!" energy that is cute mixed with arrrrrrghh.

"It'll be a performance space! We'll have farm-to-table nibbles! Local artists will show their work! Burlesque! Bike repair workshops! Ladies' sewing circle!"

"But wait, I thought we were running a garage where people could have their cars smogged," says the voice of reason.

"That too!" And so begins the transformation of a garage into A Chill Space For Expression and an Oil Change.

Don't get me wrong, it's sort of a relief after spending so much time in bars in S.F. that are completely dedicated to one theme/design, and it's usually the flavor-of-the-month for moneyed hipsters. But many times in my capacity as a staff writer in the East Bay I came across new businesses, full of pluck and excitement, that just kept piling on idea upon idea in some attempt to change the world. They needed to take Coco Chanel's advice and look at themselves in the mirror, remove one or two accessories, and keep it simple.

I sauntered into Room 389 with some of this biased baggage. Its website promises a hodgepodge of custom espresso blends, cocktails, gypsy jazz, DJs, tamales, African Tuesdays, and a trivia night. The décor looks like Aunt Ida's Eclectic Attic, with modern seating mixed with thrift-store stuff, potted plants, and of course, local artists' stuff on the walls. The front patio is a poor-man's Chez Panisse, with a faint wisp of Arts & Crafts woodwork, more plants, and a sandwich chalkboard.

"How are you doing, young lady?" said a man with an African accent as I passed him on my way in. Oakland has the lock on laid-back and friendly. Once inside the main room it felt warm and inviting and there truly was a completely diverse mixture of people. Could this place actually be Oaklandish in a good way? Is the patchwork quilt of "whatever the fuck" working this time?

I sat at the bar and before I could even think about what to get the bartender approached me with a big smile on his face. He was happy to be there, as was everyone else. This was one big freaking happy place. If I settled in long enough I might even be able to survive some spoken word in an environment like this ... nah.

One of the reasons I think that people were so happy is that there is finally a bar on this stretch of Grand. Baggy's By The Lake is a bit far, as are the restaurants that lead up to the Sunset Casket Outlet (face it, everything in life leads up to the Sunset Casket Outlet, when you really think about it).

389 appeals to hipsters, hippies, burners, yuppies, foreigners, joggers, and anyone else who lives by Lake Merritt. Not everyone is happy to see the bar though, and it has apparently gotten crap from NIMBYs who don't like the noise. This stuff always tickles me; you rent an apartment on a busy street that is zoned for business and then bitch when someone opens one up.

I was sitting next to someone who had actually paired a beret with a striped shirt, channeling either a French gondolier or a beatnik. I looked at him a few more seconds than is the norm so he sort of stared back inquisitively. I couldn't very well tell him what I was really thinking, especially since I deduced that the hat was just to cover his bald head, so I asked him what he was reading. He smiled and held up his book, *God Is Not Great* by Christopher Hitchens. I told him that my main go-to atheist is Richard Dawkins, followed closely by Bill Maher.

"Wannabes," he laughed. There we stood immediately at the precipice between the possibility of having an intense, deep conversation about the nature of existence or changing the goddamn subject. The country seemed poised to bomb Syria, voting rights had been curtailed, the Bay Bridge was going to close, Snooki was cast on *Dancing With The Stars*. The world was too much for me.

"Is this your hangout?" I asked him, deciding to avoid God. He said no, that he had just walked around the whole lake and this was the first place that sold beer that he came across.

Just then someone started to juggle outside. I couldn't tell what exactly he was juggling but it was definitely someone who went to circus school and has a pet ferret, maybe even a unicycle. Totally Oaklandish. A group of Ethiopian men

were seated at an inside table. Beret guy saw me with a bemused look on my face and asked me what was so funny.

"Well, to tell you the truth," I said, "I don't go to Oakland bars very often but it's nice to see that not much has changed." He looked puzzled. "It's just always a mishmash of all sorts of people that is predictable in its eclecticism." Ah, he seemed to say, nodding his head. I sensed that he felt a bit judged, and he indeed opened his book again and began to read.

Now it was my turn to walk around the lake, or at least to Sunset Caskets. Walking it always sounds like an awesome idea until I reach the quarter-mile mark. I resent everyone who runs past me in their pristine physical fitness and I also hate the power walkers, the dog walkers, the rowers, the homeless, the suits on their phones, the lovers. Face it, I'm too damn cynical for this town. Let's not put on a show.

"Toodles," I said to the Beret guy.

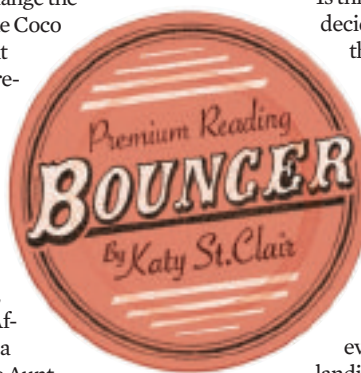
"Nice chatting with you," he said, quickly returning to his book.

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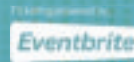
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Unsettled

After 15 years, Jel and the Anticon hip-hop label keep changing the beat.

BY IAN S. PORT

Don't get too comfortable" is a recurring lyric on *Late Pass*, the newest album from East Bay producer and rapper Jel. But you can also think of it as a key piece of wisdom from Anticon, the shape-shifting record label Jel co-founded in the Bay Area 15 years ago this month. What began as a loose collective of rappers and beatmakers based in San Francisco — more like a clique than a company — has evolved into a Los Angeles label with more diverse musical offerings than we can adequately summarize. The one thing Anticon hasn't done — and doesn't do for the dedicated fans who follow its widely varying releases — is stay comfortable.

"We hear it a lot from fans, like, 'Anticon sucks now,' or 'Anticon's still awesome,' or 'Anticon's even more awesome now,'" says Jel, whose real name is Jeffrey James Logan. "We all started it with a big idea anyway, we didn't know where it would take us. I'm surprised that we're still going this long."

To keep going, Anticon has changed a lot. It was founded in 1998 by eight would-be hip-hop revolutionaries — Jel, Doseone, Alias, Odd Nosdam, Passage, Sole, the Pedestrian, and Why? — bent on forwarding the cause of smart, challenging, and independent beats-and-rhymes music. Anticon's first compilation album in 1999 was called nothing less than *Music for the Advancement of Hip-Hop*. It featured left-field DJ textures, boom-bap beats, insanely acrobatic rapping, and stilted, stumbling rhythms. And it bore very little resemblance to mainstream bling-and-bitches rap.

But when the indie-rap scene fizzled out after the turn of the millennium, Anticon suffered some attrition, and underwent some evolution. Sole, a rapper and co-founder who had been closely identified with the crew, left in 2010. Why?, one of the label's flagship outfits, found success making offbeat rock music. Former intern Shaun Koplow was hired to run the loose collective as a real label, and moved it to L.A. He started bringing new acts into the fold. Many of them didn't share the radical social and political outlook of the label's founders, but their sounds were as adventurous.

Anticon's new generation includes Baths, the stage name of 24-year-old Will Wiesenfeld, whose elastic, melancholy vocal electronica lands somewhere between Flying Lotus and Elliott Smith. The label's artists, both new and old, are also friends and collaborators with the leaders of L.A.'s flourishing left-field beat scene, like Daddy Kev and the Gaslamp Killer. (Anticon now even shares an office with Kev's Alpha Pup records.)

Three of the Anticon founders, Jel, Odd Nosdam, and Doseone, still live in the Bay



Area, though everyone else has moved elsewhere. But Anticon views San Francisco as important enough to hold one of two 15th anniversary parties here this week (the other is, of course, in L.A.), when much of the label's roster will take over two rooms of 1015 Folsom. And in some sense, the Bay Area is where the spirit of the old Anticon lives on.

It's been seven years since Jel released a solo album, but it's not like he hasn't been busy — he's put out three albums in that time with other projects like Themselves and 13&God. He chose the name *Late Pass* partly as an acknowledgment of just how long it's been since his last album, *Soft Money*. "The title came from how I was just late in delivering a third album and how motherfuckers are late onto me," he said in the press release accompanying *Late Pass*. "It represents where I'm at right now. I'm not falling the fuck off. I'm not getting super large. I'm doing my thing."

Late Pass definitely sounds like Logan doing his thing: The mood is dark, the beats are impeccably constructed, and his bleak rhymes are delivered in a mumbling deadpan, often barely present in the mix. Jel plays and raps everything himself, with the exception of one guitar part. His strangely textured soundscapes, as usual, are the highlight: The title track builds into a rumbling, shuddering stumble, layered with eerie synths and flecks of dubby guitar, before Logan's half-whispered vocals come in. The speedier "Look Up" paints slowly changing chords over a propulsive hi-hat and snare pattern. And the aforementioned instrumental "Breathe" is the album's most subtly gorgeous three minutes and 52 seconds, another spacey superstructure laid over a just-beefy-enough drum base. Though a consummate crate-digger, Jel resisted the urge to sample whole melodies here, instead writing his own music. It's hard to general-

Though many Anticon artists and co-founders have left the Bay Area, Jel still lives in Berkeley.

ize about what exactly makes his compositions work, but there's a prevailing sense of intuition in them, a use of pacing and space that makes his music far more evocative than your average boom-bap hip-hop tracks.

Don't get too comfortable" is more than just a lyric that appears in several of these songs. Jel's shit, to put it plainly, is weird, sometimes off-putting: When "Late Pass" starts groaning to life, you really can't tell where it's going to go. Even on a more conventional track, like the closing, antimaterialistic "Romantisch" (which samples a lyric from The Coup's Boots Riley), Jel employs all the elements of classic indie hip-hop without quite coming off as classicist. He says of that song's message: "We're all being duped by our society, that we keep buying and buying and wasting and wasting, and everybody thinks it's this romantic cool shit, but it's kind of depressing and detrimental."

Like Anticon, the label that's been his home, Jel hasn't enjoyed easy commercial success. You will find him on Instagram bitching about people illegally downloading his album: "This really helps me stay as broke as possible," he writes. "I really appreciate it!!!!" But 15 years in, we can safely say this about the unwillingness, and/or inability, of Jel and Anticon to get comfortable: It's kept them putting out interesting music.

E-mail: Ian.Port@SFWeekly.com

Anticon Records 15-Year Anniversary Party

With Jel, Baths, Why? D33J, Daedelus, Doseone, Alias, Serengeti, Odd Nosdam, Sodapop, and Low Limit. 10 p.m. Thursday, Sept. 5, at 1015 Folsom. \$23.09; 1015.com.

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▼ Lost in the Night

The Old New Beat

DJ Athome explores the stylistic jumble of Belgian dance music.

BY DEREK OPPERMAN

With its central location in Europe, Belgium has long been an integral player in the development of electronic dance music. Its output over the years, though less voluminous than its neighbors, has been an important part of the transatlantic conversation. Belgium's notable years began with Front 242, an '80s band whose aggressive and futuristic "electronic body music" was a formative influence on the American creators of Chicago house and Detroit techno. Then, in the late '80s, a novel, slowed-down style called "new beat" emerged from the nation's clubs and briefly took over the world via Technotronic's anthemic hit "Pump Up the Jam."

This style is best heard in a mix, which Athome demonstrated earlier this year when he recorded "Mixtape Athome," the 175th installment in Honey Soundsystem's "Honey Potcast" mix series. In it, Athome effortlessly burns through a set of tracks that connect '80s new beat, its many influences, and the various sounds today that closely resemble it. His tape may not have been intended to be illustrative, but it's an excellent education in one of electronic dance music's lesser-known forms. Expect him to do something similar live — and thus another thought-provoking and body moving experience at San Francisco's best Sunday night party, Honey Soundsystem.

**Honey Soundsystem presents
DJ Athome at Holy Cow**

9 p.m. Sunday, Sept. 8. \$10; theholycow.com

▼ OTHER PARTY OPTIONS THIS WEEK

Smoke N' Mirrors presents Monika Kruse at Monarch

9:30 p.m. Friday, Sept. 6. \$10-\$20;
monarchs.com

Berlin is flooded with DJs — so many that it can be difficult for some artists to get noticed. Not so for Monika Kruse, a Berlin-born producer whose studiously concocted tech-house (as can be heard on last year's clubby *Traces* LP) and long presence in the German nightlife industry have made her an insider's favorite.

Lights Down Low presents Skream at Mezzanine
9 p.m. Saturday, Sept. 7. \$18-\$22;
mezzaninesf.com

Skream may have been one of the original U.K. dubstep producers, but his sound has long since moved on. Throughout the '00s, his music explored weedy post-apocalyptic soundscapes full of dread (in both the emotional and Jamaican sense of the word). Now he's all clubbed-out, with a new style that relies on a dancefloor-friendly fusion of American disco, European house, and old-fashioned techno.

Ryan Crosson at Public Works
9:30 p.m. Saturday, Sept. 7. \$10-\$20;
publicsf.com

Tech house is red hot at the moment, and one of its biggest names is Ryan Crosson. A producer from Detroit, he's an integral member in the Visionquest collective, a label and DJ crew that also counts Seth Troxler and Lee Curtiss as members. His DJ sets, like his productions, are loopy, sensual, and psychedelic — made for altered states and dancing over the long haul.

Hush Fest at Treasure Island Great Lawn
1 p.m. Sunday, Sept. 8. \$20; silentfrisco.com

This Sunday offers an opportunity to liberate yourself from the confines of traditional nightlife. The event is Hush Fest, a "silent disco" festival where the only way to hear the music is to don a pair of headphones. A quick trip across the bridge and you'll be able to dance alfresco on Treasure Island's scenic Great Lawn to big-name DJs like NY hip-hop party starter Nickodemus and Dirtybird co-founder Justin Martin.



Despite the song's commercial success, there were countercultural undercurrents to it. It was a patchwork, a jumble of samples of new sounds flooding in from America and the rest of Europe. It's this dimension that can be heard in the DJ mixes, edits, and radio broadcasts of Brussels-based radio DJ Athome, a spinner with wide-reaching tastes that all seem to converge around old-school new beat.

New beat arrived in Belgium in the mid-'80s as a domestic response to the foreign imports in the nation's industrial-leaning nightclubs. DJs, armed with samplers, began to create original works of creative appropriation comprised almost entirely of elements lifted from other tracks: the percussive belches from Yello's "Oh Yeah," the stabs from Inner City's "Big Fun," and even the iconic break from Lyn Collins' "Think." Then, most importantly, they began to slow their records down, playing in clubs with the pitch control on the lowest danceable setting, giving the music its characteristic slow-burn.

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Sizzle & Fizzle

HIGHS AND LOWS FROM
THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ We were relieved to find at Shoreline that **Black Sabbath** can still do what you want it to: Inspire whole arenas to head-bang and fist-pound and nod emphatically along to massive, brutal riffage. After a 15-minute drum solo, the band delivered a

thunderous "Iron Man." If Sabbath's re-union needed any justification, that was it.



The Breeders' Kim Deal at the Fillmore

■ But then the **Breeders** put on one of the finest reunion shows we've seen,

playing the albums *Last Splash* and *Pod* in their entirety (the latter just for San Francisco, as a thank-you to the city where the band once recorded). A smiling Kim Deal seemed newly happy in the wake of her decision to leave the Pixies — as good a move the second time around as the first.

■ The organizers of **Summersalt** proved that you actually can crowdfund a local music festival. Their Sept. 14 party on Wisconsin Street features acts like the Grouch and Eligh, Felix Cartal, Kill Paris, Big Black Delta, and more on two stages.

FIZZLE

■ Swedish dance-pop duo **Icona Pop** — whom you know from the ever-present hit "I Love It" — was forced to cancel Friday's show due to Aino Jawo's illness. Turns out you have to care when the doctor orders you not to perform. The show will be re-scheduled.

■ Just a reminder: Those milk crates holding your vinyl collection **make you a criminal**. In California, it's illegal to have more than five of them. Farmers claim they lose \$80 million a year in the stolen boxes, which are worth about \$4 each.

■ Ahead of Lil Wayne's big show in the Bay Area, we had to ask: What's with **all his horrible tattoos**? Sure, Weezy's got some good ones, but he's also got a few head-scratchers, including "92782" (his birthday) on his right forearm, and "ESPN" (yes, the sports network) on the back of his left arm. Glad we don't have to look at those every day.

For full versions of the above stories and much more about S.F. music, check out All Shook Down, our music blog, at www.sfwweekly.com/shookdown.

Shoreline amphitheatre AT MOUNTAIN VIEW



LIVE NATION

ticketmaster.com

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THU 9/05	CHRIS FORD (4PM - 8PM) EUGENE HUGGINS (9:30PM - 1:30AM)
FRI 9/06	LISA KINDRED (4PM - 8PM) LONNIE'S EGGS (9:30PM - 1:30AM)
SAT 9/07	THE JUKES (4PM - 8PM) DANIEL CASTRO (9:30PM - 1:30AM)
SUN 9/08	BLUES POWER (4PM - 8PM) THE DOOR SLAMMERS (9:30PM - 1:30AM)
MON 9/09	PETER LINDMAN (4PM - 8PM) THE BACHELORS (9:30PM - 1:30AM)
TUE 9/10	LUCKY STRIKE

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MUSIC LISTINGS

▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

CONCERTS

WEDNESDAY, SEPT. 4

Charles Bradley & His Extraordinaires: W/ Aaradhna, 8 p.m., \$24. Great American Music Hall, 859 O'Farrell, San Francisco.
ZZ Ward: W/ The Wild Feathers, James Bay, 8 p.m., \$27. The Fillmore, 1805 Geary, San Francisco.

THURSDAY, SEPT. 5

Terence Blanchard with Ravi Coltrane & Lionel Louke: 7:30 p.m., \$25-\$55. SFJAZZ Center, 205 Franklin St., San Francisco.
Charles Bradley & His Extraordinaires: W/ Aaradhna, 8 p.m., \$24. Great American Music Hall, 859 O'Farrell, San Francisco.
Enanitos Verdes: 8 p.m., \$58. The Fillmore, 1805 Geary, San Francisco.

FRIDAY, SEPT. 6

Big Gigantic: W/ Ill-Esha, 8 p.m., \$20.50-\$25. Fox Theater - Oakland, 1807 Telegraph, Oakland.
Terence Blanchard with Ravi Coltrane & Lionel Louke: 7:30 p.m., \$25-\$60. SFJAZZ Center, 205 Franklin St., San Francisco.
Gui Boratto: W/ Nikola Baytala, 9 p.m., \$20-\$22. The Regency Ballroom, 1290 Sutter, San Francisco.
Coming Together: Coalition of Northern California Blues Societies: W/ Ronnie Stewart, J.C. Smith, Stan Erhart, Wylie Trass, Tia Carroll, Amy Lou, Donnie Green, Michael Warren, Austin DeLone, Carl Green, Big Cat Tolefree, more, 9 p.m., \$17. Great American Music Hall, 859 O'Farrell, San Francisco.
Eve: 8 p.m., \$25-\$50. Venue, 420 14th St., Oakland.
Mickey Hart Band: 9 p.m., \$39. The Fillmore, 1805 Geary, San Francisco.

S.F. Symphony: MTT conducts Antheil's *Jazz Symphony* and more, 8 p.m., \$15-\$156. Davies Symphony Hall, 201 Van Ness, San Francisco.

SATURDAY, SEPT. 7

Austra: W/ Diana, 9 p.m., \$20-\$29 advance. The Fillmore, 1805 Geary, San Francisco.
Bay Area Rainbow Symphony: 2013-14 season opening concert, 8 p.m., \$35-\$55. San Francisco Conservatory of Music, 50 Oak, San Francisco.
Terence Blanchard with Ravi Coltrane & Lionel Louke: 7:30 p.m., \$25-\$60. SFJAZZ Center, 205 Franklin St., San Francisco.
Plácido Domingo: W/ Angel Joy Blue, Micæla Oeste, and guest conductor Eugene Kohn, 8 p.m., \$79.50-\$495 advance. UC Berkeley, Greek Theatre, (Gayley & University), Berkeley.
Sammy Hagar: W/ Rival Sons, 7:30 p.m., \$52-\$101.70. America's Cup Pavilion, 27 Pier, San Francisco.
JGB with Melvin Seals: 9 p.m., \$30. Great American Music Hall, 859 O'Farrell, San Francisco.
S.F. Symphony: MTT conducts Antheil's *Jazz Symphony* and more, 8 p.m., \$15-\$156. Davies Symphony Hall, 201 Van Ness, San Francisco.
VivaFest! W/ Fernando de la Mora, Mariachi Sol de Mexico, \$40-\$143.25 advance. SAP Center, 525 W. Santa Clara St., San Jose.

SUNDAY, SEPT. 8

Backstreet Boys: W/ Jesse McCartney, DJ Pauly D, 7 p.m., \$24-\$108.50 advance. Sleep Train Pavilion, 2000 Kirker Pass, Concord.
Terence Blanchard with Ravi Coltrane & Lionel Louke: 4 p.m., \$25-\$55. SFJAZZ Center, 205 Franklin St., San Francisco.
Dave Matthews Band: W/ Mariachi El Bronx, 7 p.m., \$53-\$89.90. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.
Opera in the Park: The S.F. Opera's 91st season opening performance, 1:30 p.m., free. Golden Gate Park, Sharon Meadow, John F. Kennedy, San Francisco.

HEAR THIS



Alexandre Noclain

Satoko Fujii

9 PM. WEDNESDAY AND THURSDAY, SEPT. 4-5. AT DUENDE. \$15; DUENDEOAKLAND.COM.

Pianist **Satoko Fujii** embodies the concept of jazz as an international language like few other contemporary composer-improvisers. Half the musicians in her new quartet, Kaze, hail from Japan, while the other two come from France. The instrumentation is unusual as well: dueling trumpets, piano, and drums. The music on the group's appropriately titled debut album, *Tornado*, combines avant-garde jazz and Western classical traditions, notated and freely improvised material, luminous melodies, sometimes cartoonish racket, incredible power, and almost overwhelming beauty. You can check out the joyful noise of Fujii's global vision this week, when she debuts Kaze at Duende, a hot new jazz venue and restaurant in Uptown Oakland. **SAM PRESTIANNI**

Silent Frisco Hush Fest: W/ Nickodemus, Minnesota, An-Ten-Nae, Pumpkin, iPod, Motion Potion, Zach Moore, Mancub, Tamo, more, 1 p.m., \$15-\$22. Treasure Island, off the Bay Bridge, San Francisco.

Titus Andronicus: W/ Lost Boy, 8 p.m., \$17. Great American Music Hall, 859 O'Farrell, San Francisco.

MONDAY, SEPT. 9

Godspeed You! Black Emperor: W/ Gate, 8 p.m., sold out. Great American Music Hall, 859 O'Farrell, San Francisco.

TUESDAY, SEPT. 10

Neko Case: W/ Pickwick, 8 p.m., \$35-\$47.50. Warfield Theatre, 982 Market, San Francisco.

Godspeed You! Black Emperor: W/ Total Life, 8 p.m., sold out. Great American Music Hall, 859 O'Farrell, San Francisco.

CLUBS

WEDNESDAY 4

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. City Deluxe, The Insufferables, RocketShip RocketShip, 9 p.m., \$8.

Cafe Du Nord: 2170 Market, San Francisco. Lawson, The Beggars Who Give, Breakaway Patriot, 9 p.m., \$10-\$12.

The Chapel: 777 Valencia St., San Francisco. King Dude, 9 p.m., \$15.

El Rio: 3158 Mission, San Francisco. Red Hands Black Feet, Iconoplasty, The Severely Departed, 8 p.m., \$5.

Elbo Room: 647 Valencia, San Francisco. Vinyl Spectrum, The Dandy Lions, 9 p.m., \$6.

Hemlock Tavern: 1131 Polk, San Francisco. All Your Sisters, Roses, Here Come the Saviours, 8:30 p.m., \$6.

The Knockout: 3223 Mission, San Francisco. 20 Sided Records Compilation IV Release Show #1, w/ One Hundred Percent, Breathing Patterns, Buzzmutt, 9 p.m., \$7 (or \$10 including CD).

Milk Bar: 1840 Haight, San Francisco. Joshua Cook / The Key of Now, Down & Outlaws, Drivers, Witch Baby, 8:30 p.m., \$2.



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DANCE

The Cafe: 2369 Market, San Francisco. “Sticky Wednesdays,” w/ DJ Mark Andrus, 8 p.m., free.

Cat Club: 1190 Folsom, San Francisco. “Bondage A Go Go,” w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5–\$10.

Club X: 715 Harrison, San Francisco. “Electro Pop Rocks,” 18+ dance party with Downlink, 9 p.m.

F8: 1192 Folsom St., San Francisco. “Housepitality,” w/ Signal Flow, Aquarius Heaven, Fil Latorre, Nick Gynn, 9 p.m., \$5–\$10.

Harlot: 46 Minna, San Francisco. “Qoöl,” w/ Dan Sherman, 5 p.m.

The Independent: 628 Divisadero, San Francisco. Chet Faker, Lawrence Rothman, Devonwho, 8 p.m., \$13–\$15.

Monarch: 101 6th St., San Francisco. “Couchsurfing First Wednesdays,” w/ Anthony Mansfield, Sneak-E Pete, more, 8 p.m.

Public Works: 161 Erie, San Francisco. Zomby, DJ Dials, Manitous, 9 p.m., \$12–\$20.

Q Bar: 456 Castro, San Francisco. “Booty Call,” w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Double Dutch: 3192 16th St., San Francisco. “Cash IV Gold,” w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco. “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Cafe Divine: 1600 Stockton, San Francisco. Craig Ventresco & Meredith Axelrod, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco. Jeanie & Chuck’s Bluegrass Country Jam, First Wednesday of every month, 9 p.m., free.

Slim’s: 333 11th St., San Francisco. “Both Sides of the Story,” Cody Canada & Jason Boland acoustic song swap, 8 p.m., \$16.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley’s Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Pier 23 Cafe: Pier 23, San Francisco. Grant Levin Trio, 6 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco. “Cat’s Corner,” 9 p.m., \$10.

Zingari: 501 Post, San Francisco. Brenda Reed, 7:30 p.m., free.

INTERNATIONAL

Boom Boom Room: 1601 Fillmore, San Francisco. Cha-Ching, First Wednesday of every month, 9 p.m., \$5.

Cafe Cocomo: 650 Indiana, San Francisco. “Bachatalicious,” w/ DJs Good Sho & Rodney, 7 p.m., \$5–\$10.

Union Square Park: 333 Post, San Francisco. Kulintronica, 12:30 p.m., free; Los Boleris, 6 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Southern Hospitality, 8 & 10 p.m., \$20.

SOUL

Lexington Club: 3464 19th St., San Francisco. “Secret Lovers,” w/ DJs Ponyboy, Lil MC, Katie Duck, and Durt, First Wednesday of every month, 9 p.m., free.

THURSDAY 5

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. 20 Sided Records Compilation IV Release Show #2, w/ Li Xi, Wild Pack of Canaries, Cannons & Clouds, Mosshead, 9 p.m., \$10 including CD.

S.F. Eagle: 398 12th St., San Francisco. Thursday Nite Live: Imperials, Reliics, Cassowary, 9 p.m., \$8.

Hemlock Tavern: 1131 Polk, San Francisco. Teepee, Moonbell, Red Traces, 8:30 p.m., \$7.

The Knockout: 3223 Mission, San Francisco. The Grannies, Nasalrod, Butt Problems, 9:30 p.m., \$7.

Milk Bar: 1840 Haight, San Francisco. Al Lover, Taxes Romero, DSTVV, Vampire Slayer, 8:30 p.m., \$7.

Rickshaw Stop: 155 Fell, San Francisco. “Popsene,” w/ Tesla Boy, Night Moves, Queen Kwong, DJs Aaron & Omar, 9:30 p.m., \$13–\$15.

Slim’s: 333 11th St., San Francisco. Saves the Day, Into It. Over It., Hostage Calm, 8 p.m., \$16.

Thee Parkside: 1600 17th St., San Francisco. Terry Malts, Synthetic ID, Pinhead, 9 p.m., \$9.

Yoshi’s San Francisco: 1330 Fillmore, San Francisco. The Zombies featuring Colin Blunstone & Rod Argent, Et Tu Brucé, 8 p.m., \$39–\$60.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. Anticon Records 15-Year Anniversary, w/ Baths, Why?, Jel, D33J, Daedelus, Doseone, Alias, Serengeti, Odd Nosdam, Sodapop, Low Limit, 10 p.m., \$20 advance.

Audio Discotech: 316 11th St., San Francisco. “Phonic,” w/ Congorock, Ron Reeser, 9:30 p.m.

BeatBox: 314 11th St., San Francisco. “Jukebox,” w/ DJ Page Hodel, 9 p.m., \$10.

Cat Club: 1190 Folsom, San Francisco. “Throwback Thursdays,” ‘80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).

Club X: 715 Harrison, San Francisco. “The Crib,” 9:30 p.m., \$10, 18+.

Elbo Room: 647 Valencia, San Francisco. “Afrolicious,” w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5–\$8.

Mezzanine: 444 Jessie, San Francisco. Gold Fields, Rush Midnight, Honeymoon, 9 p.m., \$18–\$20.

Monarch: 101 6th St., San Francisco. “Common Ground,” w/ Steve Loria, Andre Lucero, Joey Alaniz, Dino Velvet, Fil Latorre, Greg Yuen, 9 p.m., \$10.

Raven: 1151 Folsom St., San Francisco. “1999,” w/ VJ Mark Andrus, 8 p.m., free.

Vessel: 85 Campton, San Francisco. “Base,” w/ Jay Haze, 10 p.m., \$5–\$10.

HIP-HOP

Park 77 Sports Bar: 77 Cambon, San Francisco. “Slap N Tite,” w/ resident Cali King Crab DJs Sabotage Beats & Jason Awesome, free.

HEAR THIS



Sarah Everton

Bleeding Rainbow

WITH THE LOVE LANGUAGE, 8 P.M.

TUESDAY, SEPT. 10, AT THE RICKSHAW

STOP; \$12; RICKSHAWSTOP.COM.

Once upon a time this band was called Reading Rainbow. The Cosby-sweater deadpan of the name, plus the fact that the first album was called *Mystical Participation*, was pretty much all you needed to know about its brand of amiably dull noise-pop — until recently, anyway. This year, with the addition of some personnel, a name change that apparently appeased both LeVar Burton and Carrie Brownstein, and a new album out in January, **Bleeding Rainbow** is newly serrated and maybe, just maybe, good enough to be Philadelphia’s great bleary hope. The new record, *Yeah, Right*, is a swirly, grimy, improbably buoyant litany of guitar-soaked, female-fronted slacker rock; you wouldn’t think songs that exude such listlessness could get stuck in your head so efficiently, but there it is. Never hurts to brush up on the fundamentals.

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Skylark Bar: 3089 16th St., San Francisco. “Peaches,” w/lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco. Sparrows Gate, As-sateague, Missipi Mike & The Midnight Gamblers, 9 p.m., \$7.
Cafe Du Nord: 2170 Market, San Francisco. Hiss Golden Messenger, Date Palms, Meg Baird, 8 p.m., \$10-\$12.
Plough & Stars: 116 Clement, San Francisco. The Shannon Céili Band, First Thursday of every month, 9 p.m., free.

JAZZ

Bottle Cap: 1707 Powell, San Francisco. The North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.
Le Colonial: 20 Cosmo, San Francisco. Steve Lucky & The Rhumba Bums, 7:30 p.m.
Pier 23 Cafe: Pier 23, San Francisco. Dick Fregulia Group, 7 p.m., free.
Top of the Mark: One Nob Hill, 999 California, San Francisco. Stompzy Jones, 7:30 p.m., \$10.
Zingari: 501 Post, San Francisco. Anne O’Brien, First Thursday of every month, 7:30 p.m., free.

INTERNATIONAL

Pachamama Restaurant: 1630 Powell, San Francisco. “Jueves

Flamencos,” 8 p.m., free.
Yerba Buena Gardens: Fourth St. & Mission, San Francisco. Essence, 12:30 p.m., free.

BLUES

50 Mason Social House: 50 Mason, San Francisco. Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: 401 Mason, San Francisco. Lucky Peterson, 8 & 10 p.m., \$25.
Lou’s Fish Shack: 300 Jefferson St., San Francisco. Little Wolf & The HellCats, 8:30 p.m.

COUNTRY

Atlas Cafe: 3049 20th St., San Francisco. The Country Casanovas, 8 p.m., free.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Wayne “The Train” Hancock, 9 p.m., \$15.
The Independent: 628 Divisadero, San Francisco. Brokedown in Bakersfield, Nocona, 8 p.m., \$20.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. “The Killer Squirrel and Other Feral Airs,” w/ Amy Foote and Matt Holmes-Linder, 8 p.m., \$10-\$15.
The Luggage Store: 1007 Market, San Francisco. Aaron Openheim, The Hurd Ensemble, 8 p.m., \$6-\$10.



MONARCH

WED. SEPTEMBER 4
COUCHSURFING MEET-UP
1ST WEDNESDAYS:
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THU. SEPTEMBER 5
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COMMON GROUND W/ STEVE LORIA
(BANG THE DRUM / LA)
ANDRE LUCERO (FICTION)
JOEY ALANIZ, DINO VELVET, FIL LATORRE, GREG YUEN

FRI. SEPTEMBER 6
SMOKE N’ MIRRORS AND MONARCH PRESENT:
MONIKA KRUSE
GALEN
SHINY OBJECTS
TREV CAMPBELL

SAT. SEPTEMBER 7
NO WAY BACK PRESENTS
JENO
(WICKED/NOISE FROM THE VOID)
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SATURDAY - SUNDAY 8:00PM - 2:00AM
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FUNK

Boom Boom Room: 1601 Fillmore, San Francisco. Delta Nove, 9:30 p.m., \$7-\$10.

FRIDAY 6

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Crüella, The Hormones, The Killer Queens, 10 p.m., \$10.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Buffalo Tooth, Creepers, Mondo Drag, Earthdance, 9 p.m., \$5-\$7.
Cafe Du Nord: 2170 Market, San Francisco. No, Cosmic Sucker-punch, Great American Cities, 9:30 p.m., \$10.
The Chapel: 777 Valencia St., San Francisco. The Shrine, Hot Lunch, Carlton Melton, 9 p.m., \$12.
Hemlock Tavern: 1131 Polk, San Francisco. Broncho, Mozes & The Firstborn, Hindu Pirates, 9:30 p.m., \$8.
The Independent: 628 Divisadero, San Francisco. Murder by Death, Larry & His Flask, The 4onthefloor, 9 p.m., \$16.
Milk Bar: 1840 Haight, San Francisco. “Blues for Pops,” American Cancer Society benefit with The Sam Chase, Bonnie & The Bang Bang, Hibbity Dibbity, 8:30 p.m., \$13.
Rickshaw Stop: 155 Fell, San Francisco. Guy Fox, Harper Blynn, The Visibles, 9 p.m., \$10.
Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. 20 Sided Records Compilation IV Release Show #3, w/ Frozen Folk, Chung Antique, Couches, Quiet Americans, 9 p.m., \$7 (or \$10 including CD).



Thee Parkside: 1600 17th St., San Francisco. Moses, Western Addiction, Creative Adult, Bad Antics, 9 p.m., \$8.

DANCE

1015 Folsom: 1015 Folsom St., San Francisco. “The After-burn,” w/ UZ, Opiuo, An-Ten-Nae, Valentino Khan, Morri\$, Filastine, Christian Martin, Lil Silva, Worthy, Ardalan, UltraViolet, Napsty, WolfBitch, many more, 9 p.m., \$25-\$30 advance.
BeatBox: 314 11th St., San Francisco. “Werq,” w/ DJs Rodolfo Bravat & Andrew Gibbons, 10 p.m., \$5-\$50.
Cat Club: 1190 Folsom, San Francisco. “Strangelove: A Tribute to Nine Inch Nails,” w/ DJs Tomas Diablo, Joe Radio, Lexor, and Unit 77, 9:30 p.m., \$7 (\$3 before 10 p.m.).
DNA Lounge: 375 11th St., San Francisco. “New Wave City: 21-Year Anniversary Party,” w/ DJs Skip, Shindog, Brian Raffi, Andy T, Prince Charming, Donimo, and Alisson Gothz, 9 p.m., \$12.
Harlot: 46 Minna, San Francisco. Sébastien Léger, Pedro Arbulu, MFYRS, 9 p.m., \$10-\$15 advance.
Madrone Art Bar: 500 Divisadero, San Francisco. “Dirty Rotten Dance Party,” w/ Kap10 Harris, Shane King, guests, First Friday of every month, 9 p.m., \$5.
Mezzanine: 444 Jessie, San Francisco. “Future Fridays,” w/ Myndset & Panic City, 9 p.m., free-\$20.
Mighty: 119 Utah, San Francisco. “Back2Back2Back,” w/ Mr. V, Marques Wyatt, and David Harness, 10 p.m., \$10 advance.
Monarch: 101 6th St., San Francisco. “Smoke N’ Mirrors,” w/ Monika Kruse, Galen, Shiny Objects, Trev Campbell, 9:30 p.m., \$10-\$20.



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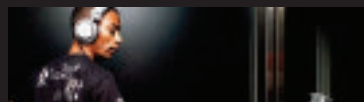


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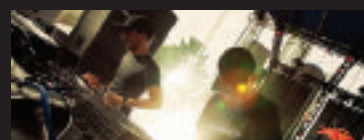


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HEAR THIS



Karen Seifert

Larry and His Flask

WITH MURDER BY DEATH AND THE

4ONTHEFLOOR. 9 P.M. FRIDAY, SEPT. 6, AT THE
INDEPENDENT; \$16; THEINDEPENDENTSF.COM.

Lifting a meme-friendly Internet image for an EP cover when you're a folk/blue-grass/punk outfit is an inauspicious opening move, but **Larry and His Flask** still retains emotional gravity on *Hobo's Lament*. The painting on the front of the Central Oregon-rooted six-piece's 2012 release reuses a much-passed-around photo of a goofy homeless guy tossing up two middle fingers. The music is more substantial. "My Name Is Cancer" takes vindictive lyrics sung from the point of view of a disease that's left dents in the lives of band co-founders/brothers Jammin and Jesse Marshall, and fuses 'em with a fleet-footed, on-point stomp where all instruments attack. "Big Ride" begins and ends with a spidery guitar line; along the way, the track transforms into a thrilling chunk of swing music. Larry and His Flask turned a decade old as of 2013, but as its new, self-released album *By the Lamplight* shows, the band is definitely in its prime. **REYAN ALI**

Neck of the Woods: 406 Clement St., San Francisco. Penguin Prison (DJ set), Touch Sensitive, Lane 8 (DJ set), 9 p.m., \$13-\$15.

Public Works: 161 Erie, San Francisco. "Dust Off," w/ DJ Dan, Sydney Blu, Syd Gris, Matt Kramer, Dex Stakker, Silas Lang, Dulce Vita, 9:30 p.m., \$10-\$20.

Ruby Skye: 420 Mason, San Francisco. Digitalism, Nick G, 9 p.m., \$20 advance.

Slate Bar: 2925 16th St., San Francisco. "Haçeteria," w/ Hauser/Quaid, Doc Sleep, Jason P, Smac, Tristes Tropiques, and Nihar, 10 p.m., \$5-\$7.

Vessel: 85 Campton, San Francisco. Firebeat, St. John, Loud Mouth, 10 p.m.

ACOUSTIC

50 Mason Social House: 50 Mason, San Francisco. Leland Sundries, Matt Frye, Renee Findley, 7 p.m.

Plough & Stars: 116 Clement, San Francisco. Benjamin Brown, Aaron Ford, 9 p.m.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco. Don Prell's SeaBop Ensemble, First Friday of every month, 5:30 p.m., free.

Center for New Music: 55 Taylor St., San Francisco. Best Coast Jazz Composers Series #2: Phillip Greenleaf, 7:30 p.m., \$12-\$15.

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco. Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

Cigar Bar & Grill: 850 Montgomery, San Francisco. Rumbache, 8 p.m.

Elbo Room: 647 Valencia, San Francisco. Brazilian Independence Day Celebration with M6fo, DJs Lucio K & Carioca, 10 p.m., \$10.



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Pachamama Restaurant: 1630 Powell, San Francisco. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

The Ramp: 855 Terry Francois, San Francisco. "Salsa Soirée," w/ DJs Jose Ruiz y Carlitos Way, 6 p.m.

Red Poppy Art House: 2698 Folsom, San Francisco. Lulacruza, 7:30 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Lucky Peterson, 8 & 10 p.m., \$25.

Boom Boom Room: 1601 Fillmore, San Francisco. Bill Phillippe, 6 p.m., free.

Lou's Fish Shack: 300 Jefferson St., San Francisco. Willie G, 8:30 p.m.

Pier 23 Cafe: Pier 23, San Francisco. Pugsley Buzzard, 8 p.m., free.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco. Robert Walter's 20th Congress, Adrian Hibbs, DJ K-Os, 9:45 p.m., \$20 advance.

El Rio: 3158 Mission, San Francisco. Friday Live: Liquid Girlfriend, DJ Emotions, 10 p.m., free.

SOUL

Edinburgh Castle: 950 Geary, San Francisco. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

The Knockout: 3223 Mission, San Francisco. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10 p.m., \$5.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. All-4-One, 8 & 10 p.m., \$28-\$35.

SATURDAY 7

ROCK

Amnesia: 853 Valencia, San Francisco. 20 Sided Records Compilation IV Release Show #4, w/ Ash Reiter, Thralls, Upstairs Downstairs, 9 p.m., \$7 (or \$10 including CD).

Bottom of the Hill: 1233 17th St., San Francisco. Sundowner, Kevin Seconds, Great Apes, The Started-Its, 9 p.m., \$10.

Hemlock Tavern: 1131 Polk, San Francisco. Midnite Snaxxx, Youthbitch, Glitz, 9:30 p.m., \$6.

Red Devil Lounge: 1695 Polk, San Francisco. State Line Empire, 9 Electric, The Butlers, Amongst Thieves, Ratchet, 9 p.m., \$10.

Rickshaw Stop: 155 Fell, San Francisco. Judgement Day, Black Map, Death Valley High, King Loses Crown, 8 p.m., \$10.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. The Ferments, At Our Heels, The Residuals, Survival, Wrath, 7 p.m., \$5.

DANCE

BeatBox: 314 11th St., San Francisco. "Bears in the Dark," w/ DJ Nick Bertossi, 10 p.m., \$5-\$10.

Cat Club: 1190 Folsom, San Francisco. "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10 p.m., \$7.

DNA Lounge: 375 11th St., San Francisco. "Bootie S.F.," w/ DJ Entyme, DJ Tripp, DJ Fox, Kool Karlo, Haute Toddy, Hubba Hubba Revue performers, more, 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., San Francisco. "Play," w/ Noah Pred, Nick Williams, more, 10 p.m., \$15-\$20.

Madrone Art Bar: 500 Divisadero, San Francisco. "The Prince & Michael Experience," w/ DJs Dave Paul & Jeff Harris, First Saturday of every month, 9 p.m., \$5.

Mezzanine: 444 Jessie, San Francisco. "Lights Down Low," w/ Skream, L-Vis 1990, Miracles Club (DJ set), Sleazemore, Richie Panic, Robert Jeffrey, Dabecy, 9 p.m., \$22.

Mighty: 119 Utah, San Francisco. "Crush," w/ Minnesota, Pumpkin, iPod, Fista Cuffs, Zeb Early, Slayters Club, Ma Yeah, 10 p.m., \$15-\$20.

Monarch: 101 6th St., San Francisco. "No Way Back," w/ Garth, Conor, Jenö, and Solar, 10 p.m., \$5-\$10.

Public Works: 161 Erie, San Francisco. "Re-Entry," w/ Ryan Crosson, Pezzner, PillowTalk (DJ set), Future Boogie, Dax Lee, Anthony Mansfield, Josh Vincent, 9:30 p.m., \$10-\$20.

Ruby Sky: 420 Mason, San Francisco. "World Town," w/ Daddy's Groove, Trevor Simpson, 9 p.m., \$20 advance.

The Stud: 399 Ninth St., San Francisco. "Go Bang! Celebrates Sylvester," w/ DJs Paul Goodyear, Sergio Fedasz, and Steve Fabus, 9 p.m., \$7 (free before 10 p.m.).

Temple: 540 Howard, San Francisco. Teen Wolf, Cuervo, Switch-Blade, Eddy Santana, Ross.FM, Mario Dubbz, Mr. Brandon, Lee Portal, Mr. Kitt, A2D, 10 p.m., \$20.

Underground SF: 424 Haight, San Francisco. "Push the Feeling," w/ Exray's, Yalls, Yr Skull, Epicsauce DJs, 9 p.m., \$6.

Vessel: 85 Campton, San Francisco. Tiger Records Showcase, w/ Plastik Funk, Pheeko Dubfunk, 10 p.m., \$10-\$30.

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Milk Bar: 1840 Haight, San Francisco. Ensemble Mik Nawooj, Eliquate, The Go Ahead, DJ Centipede, 8:30 p.m., \$10-\$12.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. RonDre., 7 p.m.
Brick & Mortar Music Hall: 1710 Mission, San Francisco. Roem & The Revival, Jeff Campbell, The Stages of Sleep, 9 p.m., \$10-\$15.
The Chapel: 777 Valencia St., San Francisco. "Bluegrass Freak Show," w/ Supermule, Arann Harris & The Farm Band, T Sisters, 9 p.m., \$12-\$15.

Make-Out Room: 3225 22nd St., San Francisco. Heidi Alexander, James Finch Jr., 7:30 p.m., \$8.

Plough & Stars: 116 Clement, San Francisco. "Americana Jukebox," w/ The Littlest Birds, The Shelby Foot Three, 9 p.m., \$6-\$10.

JAZZ

Biscuits and Blues: 401 Mason, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$20.

Jazz Bistro At Les Joullins: 44 Ellis, San Francisco. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Yerba Buena Gardens: Fourth St. & Mission, San Francisco. Marcus Shelby Orchestra featuring the Healdsburg Freedom Jazz Choir, world premiere of *Blues and the Pursuit of Freedom*, 1 p.m., free.

Zingari: 501 Post, San Francisco. Barbara Ochoa, 8 p.m., free.

INTERNATIONAL

Cigar Bar & Grill: 850 Montgomery, San Francisco. Fito Reinoso, 8 p.m.

Pachamama Restaurant: 1630 Powell, San Francisco. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

The Ramp: 855 Terry Francois, San Francisco. Orquesta La Clave, 5:30 p.m.

Roccapulco Supper Club: 3140 Mission, San Francisco. Brazilian Independence Day Celebration, w/ Danilo Hudson, Sotaque Baiano, Julio Remelexo, Aquarela, DJ Kblo, 9 p.m.

San Francisco Botanical Garden: Martin Luther King Jr., San Francisco. Lulacruza, 5 p.m., \$25.

BLUES

Lou's Fish Shack: 300 Jefferson St., San Francisco. Eldon Brown, 8:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. The Memory Table, 8 p.m., \$10-\$15.

FUNK

Boom Boom Room: 1601 Fillmore, San Francisco. Robert Walter's 20th Congress, Sal's Greenhouse, DJ K-Os, 9:45 p.m., \$20 advance.

Pier 23 Cafe: Pier 23, San Francisco. Vinyl, 10 p.m., \$10.

SKA

Slim's: 333 11th St., San Francisco. Hepcat, The Champions Inc., The Cover-Ups, The Selector DJ Kirk, 9 p.m., \$24.

SOUL

The Independent: 628 Divisadero, San Francisco. Cody ChesnuTT, Jarell Perry, DJ Harry Duncan, 9 p.m., \$16.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. All-4-One, 8 & 10 p.m., \$35.

SUNDAY 8

ROCK

America's Cup Pavilion: 27 Pier, San Francisco. NexusRock, 3:30 p.m., free.

Bottom of the Hill: 1233 17th St., San Francisco. Rivals, Dance Party Boys, Belligerator, 8:30 p.m., \$8.

Contemporary Jewish Museum: 736 Mission, San Francisco. UnderCover Presents: Bob Dylan's *Highway 61 Revisited*, 2 p.m., \$15-\$20 (includes museum admission).

El Rio: 3158 Mission, San Francisco. Callow, Former Friends of Young Americans, Sweat Lodge, 8 p.m., \$5.

Rickshaw Stop: 155 Fell, San Francisco. Nobunny, Colleen Green, The Monster Women, The Shanghais, 8:30 p.m., \$12-\$15.

Slim's: 333 11th St., San Francisco. Ed Roland & The Sweet Tea Project, Kingsborough, 8 p.m., \$21.

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Cafe Cocomo: 650 Indiana, San Francisco. “2nd Sunday,” w/ Bad Boy Bill, WhiteNoize, Ralph Berr, Galen, Rooz, Mario Dubbz, David Kim, Bardia F, ThuyVu, Lucas Med, Dan & Glen Hammarstrom, noon, \$15 advance.
The Edge: 4149 18th St., San Francisco. “80sat 8,” w/ DJ MC2, 8 p.m.
Elbo Room: 647 Valencia, San Francisco. “Dub Mission,” w/ DJ Sep & Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).
Holy Cow: 1535 Folsom, San Francisco. “Honey Sundays,” w/ Honey Soundsystem & guests, 9 p.m., \$5.
Monarch: 101 6th St., San Francisco. “Stretch Sunday,” w/ Kill Frenzy, Andrew Kelsey, Lisbona, more, 9 p.m., free-\$20.
Ruby Skye: 420 Mason, San Francisco. DJ Pauly D, E-Rock, Miles Medina, 9 p.m., \$25-\$40 advance.
Temple: 540 Howard, San Francisco. “Sunset Arcade,” 18+ dance party with bar games and video arcade, 7 p.m., \$5.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco. “Return of the Cypher,” 9:30 p.m., free.

ACOUSTIC

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Kelley James, Sam Johnson, 8 p.m., \$9-\$12.
Cafe Du Nord: 2170 Market, San Francisco. Jill Tracy, This Way to the Egress, Vagabondage, 7:30 p.m., \$10.
The Chapel: 777 Valencia St., San Francisco. Alela Diane, Vikesh Kapoor, 9 p.m., \$15-\$18.
Hemlock Tavern: 1131 Polk, San Francisco. Matty Charles, Lonesome Locomotive, 8:30 p.m., \$7.
Pier 23 Cafe: Pier 23, San Francisco. Chris Ford Band, 5 p.m., free.
Plough & Stars: 116 Clement, San Francisco. Seisiún with Darcy Noonan, Richard Mandel, and Jack Gilder, 9 p.m.

JAZZ

Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.
The Royal Cuckoo: 3202 Mission, San Francisco. Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, San Francisco. Vocal Jam with Benn Bacot, 7 p.m., \$5.
Yoshi’s San Francisco: 1330 Fillmore, San Francisco. A Tribute to Art Porter & George Howard, w/ Tony Exum Jr. & Dee Lucas, 7 p.m., \$21-\$25.
Zingari: 501 Post, San Francisco. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

El Rio: 3158 Mission, San Francisco. “Salsa Sundays,” Second

and Fourth Sunday of every month, 3 p.m., \$8-\$10.
The Ramp: 855 Terry Francois, San Francisco. Grupo da Sete, 5:30 p.m.
Union Square Park: 333 Post, San Francisco. Tango No. 9, 2 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Two Tone Steiny & The Cadillac, 7 & 9 p.m., \$15.
Lou’s Fish Shack: 300 Jefferson St., San Francisco. Shad Harris, 4 p.m.
The Saloon: 1232 Grant, San Francisco. Blues Power, 4 p.m.

EXPERIMENTAL

Legion of Honor: 100 34th Ave., San Francisco. Soundwave ((6)) SonicLAB: Impressions on Water, w/ Christen Lien, Kriika, 1 p.m., free.

MONDAY 9

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. Ewert & The Two Dragons, The Family Crest, Steer the Stars, 9 p.m., \$10-\$12.
Elbo Room: 647 Valencia, San Francisco. Grill Cloth, The Death Medicine Band, Sex Snobs, Jungle Cat, DJ Dahmer, 9 p.m., \$5.
The Independent: 628 Divisadero, San Francisco. Sick Puppies, Candlelight Red, Charming Liars, 8 p.m., \$22.
Slim’s: 333 11th St., San Francisco. Minus the Bear, Tera Melos, The New Trust, 8 p.m., \$25.

DANCE

DNA Lounge: 375 11th St., San Francisco. “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Milk Bar: 1840 Haight, San Francisco. Molly Nilsson, Strube Jackson, 8:30 p.m., \$8.
Q Bar: 456 Castro, San Francisco. “Wanted,” w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: 424 Haight, San Francisco. “Violetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Cafe Du Nord: 2170 Market, San Francisco. Denison Witmer, Amy Stroup, Michelle Malone, 7:30 p.m., \$12.
Fiddler’s Green: 1333 Columbus, San Francisco. Terry Savastano, 9:30 p.m., free/donation.
Hotel Utah: 500 Fourth St., San Francisco. Open mic with Brendan Getzell, 8 p.m., free.

HEAR THIS



Terry Malts
WITH SYNTHETIC ID AND PINHEAD. 9 P.M. THURSDAY, SEPT. 5, AT THEE PARKSIDE. \$12.50; THEEPARKSIDE.COM.

“I don’t care if it’s going to fall apart tomorrow; I don’t remember yesterday; this is what we’re doing now.” So begins **Terry Malts’** “No Tomorrow,” a song that ably encapsulates the sound and spirit of the band itself: Ramones-esque pop-punk with distant, deadpan vocals and no fucks given about anything or anyone that isn’t right here, right now. Terry Malts hasn’t aged or matured much on its second Slumberland LP, *Nobody Realizes This Is Nowhere*: Only in a couple places, like the woozy melancholy of “Comfortably Dumb,” does it give a hint at any depth behind those blaring guitars. But for fans of relentless, uptempo scuzz-pop, Terry Malts is a good way to forget the past and ignore the future. **IAN S. PORT**

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JAZZ

Le Colonial: 20 Cosmo, San Francisco. Le Jazz Hot, 7 p.m., free.
Zingari: 501 Post, San Francisco. Nora Maki, 7:30 p.m., free.

REGGAE

Skylark Bar: 3089 16th St., San Francisco. "Skylarking," w/ I&I Vibration, 10 p.m., free.

EXPERIMENTAL

The Knockout: 3223 Mission, San Francisco. Son Fish; The Electric Noodle; Eyes, Wings, and Many Other Things; Lily Taylor, 9 p.m., \$5.

TUESDAY 10

ROCK

Bottom of the Hill: 1233 17th St., San Francisco. That Ghost, Fleeting Trance, Rybalko, 9 p.m., \$8.

Cafe Du Nord: 2170 Market, San Francisco. On an On, Hands, Danglermaker, 9 p.m., \$10-\$12.

DNA Lounge: 375 11th St., San Francisco. Hed PE, Short Fuse, 7:30 p.m., \$12-\$15.

El Rio: 3158 Mission, San Francisco. Turn Me On Dead Man, Twin Trilogy, The Wave of Stone, 8 p.m., \$8.

Hemlock Tavern: 1131 Polk, San Francisco. Diesto, Hellbeard, Bedrücken, 8:30 p.m., \$7.

The Independent: 628 Divisadero, San Francisco. Tobacco, Zackey Force Funk, 8 p.m., \$13-\$15.

The Knockout: 3223 Mission, San Francisco. Mob 47, Koszmar, Replica, Ritual Control, DJ Ken Prank, 9:30 p.m., \$8.

Rickshaw Stop: 155 Fell, San Francisco. Bleeding Rainbow, The Love Language, Permanent Collection, 8 p.m., \$12.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, San Francisco. No Bone, Screaming Queens, Lunchlady, This or That, 8 p.m., \$5.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Q Bar: 456 Castro, San Francisco. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, San Francisco. "Shelter," 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco. Songwriter-in-Residence: Nina Jo Smith, 7 p.m. continues through Sep. 24.

Plough & Stars: 116 Clement, San Francisco. Seisiún with Winnie Cronin & Barry O'Connell, 9 p.m.

JAZZ

Burritt Room: 417 Stockton St., San Francisco. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Cafe Divine: 1600 Stockton, San Francisco. Chris Amberger, 7 p.m.
Jazz Bistro At Les Joulins: 44 Ellis, San Francisco. M.B. Hanif & The Sound Voyagers, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Yoshi's San Francisco: 1330 Fillmore, San Francisco. Tommy Igoo Big Band, 8 p.m., \$22.

Zingari: 501 Post, San Francisco. Sherri Roberts, 7:30 p.m., free.

INTERNATIONAL

The Cosmo Bar & Lounge: 440 Broadway, San Francisco. "Conga Tuesdays," 8 p.m., \$7-\$10.

F8: 1192 Folsom St., San Francisco. "Underground Nomads," w/ DJ Amar, FatChanceBellyDance, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, San Francisco. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, San Francisco. Bex Marshall Band, 8 & 10 p.m., \$15.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Tab Benoit, Chris Cobb Band, Kris Lager Band, 9 p.m., \$20-\$25.

EXPERIMENTAL

Center for New Music: 55 Taylor St., San Francisco. sfSound-SalonSeries, w/ The San Francisco Tape Music Collective, 7:49 p.m., \$7-\$10.



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Quickies

BY DAN SAVAGE

Settle this for us, Dan? Which is the bigger ask: a one-time, once-in-a-lifetime threesome or regular (and pretty damn elaborate) bondage sessions?

RULING ON PRIVATE ENQUIRY REQUIRED

Let me guess: Your partner is into bondage, ROPER, and you're not. But you've been doing the hard work of tying him/her/some-other-point-along-the-gender-spectrum up for months, years, or decades... and the partner you've gone to great lengths to indulge (and restrain) regards your request for a once-in-a-lifetime/standard-issue-fantasy threesome as too much to ask of him/her/SOPATGS.

My ruling: Regular and intense bondage sessions are the bigger ask in terms of time and effort—particularly if I guessed wrong, ROPER, and you're the person who's getting tied up and bondage isn't your thing—but a threesome, even just one, is going to be a bigger ask emotionally for most people. While the former requires patience and endurance, the latter requires revisiting feelings about monogamy, sharing your partner with another person, etc. It's a smaller ask in terms of time and effort, certainly, but a higher hurdle in fee-fee terms.

I am a single hetero male. I had a female FWB for several months. She started dating a new guy, and he asked that she stop talking to me. That seems like a red flag. If he'd asked that we stop having sex, that would be one thing, but asking her to completely end the friendship seems like a warning sign of a controller. Am I overreacting? Does that seem like a red flag to you? Should I say anything to her?

CAN'T UNDERSTAND LOVER'S LOSS

Isolating a romantic partner from her family and friends is a red flag—that's a classic abuser move—but asking a girl you've just started dating to cut off a friend she's been fucking for months isn't necessarily an abuser move. If he's asking her to cut non-FWB friends and family members in addition to you, CULL, then it's a red flag and you should speak to her. But if it's only you, CULL, then it's just some garden-variety insecurity on the new BF's part. Let your friend know that you hope you can reestablish your friendship once her new BF is feeling more secure or her BF is out of the picture—whichever comes first.

Hetero, 44, female. I cannot orgasm when I have been drinking. Isn't that the opposite problem of most women? And oh, baby, I orgasm fast and hard when I am sober. Also, what is a bad mama jama? I have always wanted to know.

WHERE DID O GO?

Shakespeare diagnosed your problem centuries ago: Boozing “provokes the desire, but it takes away the performance.” As for “bad

mama jama,” WDOG, I wasn't familiar with the expression—first guess: a Martin Lawrence comedy about a male FBI agent who goes undercover as the first black woman to edit the *Journal of the American Medical Association*—but the Google tells me it's a song about something or other.

My boyfriend and I have been having lots of problems. I am way too critical, and he has “erectile dysfunction,” aka issues getting and staying hard. But I recently discovered that he can get hard in an instant by licking my feet or using them to masturbate! This is great! He is finally opening up sexually! I want to explore this with him and let him know that his sexuality is a beautiful thing. But I can't find enough information on the Internet on how to support him. Any advice?

TRULY OVER EROTIC SLUMP

Your boyfriend doesn't have “erectile dysfunction,” TOES, and never did. Your BF, like millions of other men who are presumed to have ED, *simply wasn't doing the things that turn him on*. Now that he is—now that your feet are in play—he doesn't have any issues getting and staying hard. And you don't need anything off the Internet, TOES. You already have everything you need to support your boyfriend: the shit in your shoes (those lovely feet of yours) and the shit between your ears (your supportive, sex-positive attitude about his kinks). Have fun.

I'm a 33-year-old lesbian. A year ago, my partner and I split up for five months. During that time, I dated a girl while my partner engaged in multiple sexual relationships—all with men. We ended up getting back together. One problem keeps me from moving on: I am the only woman my partner has ever been with, and I can't stop thinking about the fact that she spent so much “quality time” with so many men while we were apart. I can't help but wonder if she's bi or straight! It also hurts that she feels like she can't be honest with me about what she likes or wants or needs sexually. I should mention that we are a little over a year into our “new” relationship and we never have sex. I initiated sex a week ago—the first time we've had sex in four months!—and she came, I didn't, and she didn't care. Any time I try to talk to her about it, she gets defensive and tells me that she is attracted to me and insists she doesn't like sex with guys. What do I do, Dan?

FIXING TO EXPLODE

Thought experiment: Let's pretend your girlfriend is a lesbian. (And why not? Your girlfriend does.) What kind of a lesbian GF is she? The kind of lesbian GF who doesn't fuck you much, sucks in bed on those rare occasions when she does fuck you, and manipulates you emotionally to keep you from calling her on her doesn't-fuck-you-much/sucks-in-bed-when-she-does bullshit. So, FTE, your GF—lesbian or not—is selfish and inconsiderate and she's making you miserable. End it.

E-mail Dan Savage: mail@savagelove.net
@fakedansavage on Twitter

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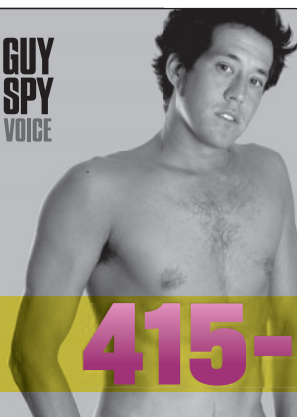
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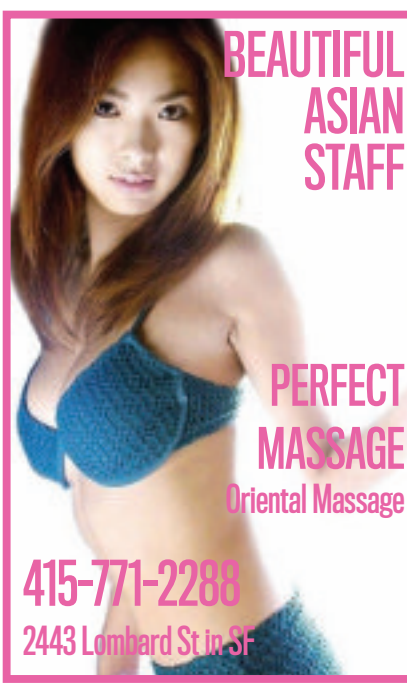
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